PRINCETON
UNIVERSITY
LIBRARY

Digitized by Google

Original from
PRINCETON UNIVERSITY

3521
.125

Library of

Princeton University.

Elizabeth Foundation.

Digitized by Google

Original from
PRINCETON UNIVERSITY

Digitized by Google

Original from
PRINCETON UNIVERSITY

Digitized by Google

Original from
PRINCETON UNIVERSITY

Anglistische Forschungen

Herausgegeben von Dr. Johannes Hoops

Professor an der Universität Heidelberg

Heft 46

Oriental Influences in the English Literature of the nineteenth century

by

Marie E. de Meester

Heidelberg 1915

Carl Winters Universitätsbuchhandlung

Verlags-Nr. 1189

Digitized by Google

Original from PRINCETON UNIVERSITY

3521
,125
Heft 46

Digitized by Google

Original from
PRINCETON UNIVERSITY

Preface.

This paper is an attempt to collect the most important specimens of oriental or pseudo-oriental fiction that have been written in England during the nineteenth century.

The subject was suggested to me by Professor Hoops, who, in his essay *Present Problems of English Literary History*, and afterwards more extensively in his article *Orientalische Stoffe in der Englischen Literatur* in the *Deutsche Rundschau*, had already pointed out the importance of the East for the literature of England. Miss Martha P. Conant treated the eighteenth century in her work *The Oriental Tale in England*, but a collective work on this subject for the nineteenth century has not yet been made, although a number of articles and dissertations on various parts of it have been published during the last twenty years.

To the authors of all of these I am indebted for many details. Of great use to me were also Sir Richard F. Burton's translation of the *Arabian Nights*, with its Appendices by the author and by Mr. W. F. Kirby; M. Victor Chauvin's *Bibliographie des ouvrages arabes ou relatifs aux arabes, publiés dans l'Europe chrétienne de 1810 à 1885*, and Miss Conant's book.

The term Orient is meant to signify the same as in the last named author's book *The Oriental Tale in England*, viz. "those countries, collectively, that begin with Islam on the eastern Mediterranean and stretch through Asia", with the exception of Palestine.

The inconsequence in the spelling of oriental names must be excused by the fact, that I always retain the spelling used by the author in hand.

Heidelberg, May 1914.

MAR 16 1916 358747

Digitized by Google

Original from PRINCETON UNIVERSITY

Digitized by Google

Original from
PRINCETON UNIVERSITY

Contents.

	Seite
Preface	III
Bibliography	VII
Corrections	VIII
Introduction	1
Chapter I: Channels of Oriental Influence	4
A. Historical Events	4
B. Influential Authors and Works	6
1. Sir William Jones and Indo-Iranian Philology	6
2. *The Arabian Nights*	11
3. *Vathek* and its Influence	19
Chapter II: Coleridge	22
Chapter III: Southey	23
Chapter IV: The three Roderick Poems	28
Chapter V: Thomas Moore	31
Chapter VI: Lord Byron	33
Chapter VII: Shelley	38
Chapter VIII: Hope and Morier	41
Chapter IX: Sir Walter Scott	46
Chapter X: Tennyson	51
Chapter XI: Thackeray	55
Chapter XII: Disraeli's *Tancred*	58
Chapter XIII: Matthew Arnold	60
Chapter XIV: Meredith's *The Shaving of Shagpat*	62
Chapter XV: Fitz-Gerald's Translation of *The Rubáyát* of Omar Khayyám	65
Chapter XVI: Thomson's *The Doom of a City*	67
Chapter XVII: Sir Edwin Arnold	70
Chapter XVIII: Kipling	72
Chapter XIX: Literary Estimate	75
Register	79

Digitized by Google

Original from
PRINCETON UNIVERSITY

Digitized by Google

Original from
PRINCETON UNIVERSITY

Bibliography.

J. Hoops, *Present Problems of English Literary History* in Congress of Arts and Science, Universal Exposition St. Louis 1904.

J. Hoops, *Orientalische Stoffe in der Englischen Literatur.* Deutsche Rundschau, August 1906.

Louis Wann, *The Oriental in Elizabethan Drama.* Modern Philology 12, 423 ff.; Jan. 1915. (Appeared while the present treatise was being printed.)

Martha P. Conant, *The Oriental Tale in England in the Eighteenth Century.* New-York 1908. (This book gives an extensive bibliography on the subject.)

Victor Chauvin, *Bibliographie des ouvrages arabes ou relatifs aux Arabes, publiés dans l'Europe chrétienne de 1810 à 1885.*

Sir William Jones, *Works*, edited by Lord Teignmouth. London 1799. 6 vols.

Sir Richard F. Burton, A plain and literal Translation of the *Arabian Nights' Entertainments*, now entitled the *Book of the Thousand Nights and a Night*, with introduction, explanatory notes on the manners and customs of Moslem men and a terminal essay upon the history of the *Nights*. Benares 1885.

E. W. Lane, *The Thousand and One Nights*, commonly called in England *The Arabian Nights' Entertainments.* A new translation from the Arabic, with copious notes. London 1838-40.

John Payne, *The Book of the Thousand Nights and One Night* . . . done into English Prose and Verse. New-York 1884.

John Payne, *The Book of the Thousand Nights and One Night*, its History and Character. London 1884.

A. Waechter, *Über Robert Southey's Orientalische Epen.* Diss., Halle 1890.

E. Schwichtenberg, *Southey's "Roderick, the Last of the Goths" und Landor's "Count Julian".* Diss., Königsberg 1906.

O. Thiergen, *Byron's und Moore's orientalische Gedichte.* Diss., Leipzig 1880.

E. Dawson, *Byron und Moore.* Diss., Leipzig 1902.

Digitized by Google

Original from PRINCETON UNIVERSITY

Corrections.

In the sheet signatures at the bottom of pp. 1, 17, 33, cancel 'the'.

P. 6, l. 7 read 'Indo-Iranian'.

Digitized by Google

Original from
PRINCETON UNIVERSITY

Introduction.

Ever since olden times the people of the Occident have felt the charm and glamour that surrounds everything oriental, and the interest which at first may have been especially strong because the "gorgeous East" was so far away and practically unknown to all but a select few, has not flagged since commerce and new inventions have opened these formerly unknown regions to the larger mass as well.

We need not be astonished that these wonders of the East have always made a deep impression on poetical minds and have thus left their traces in literature. One of England's most famous authors[1] has said:

> No act of religious symbolism has a deeper root in nature than that of turning with reverence to the East. For almost all our good things — our most precious vegetables, our noblest animals, our loveliest flowers, our arts, our religious and philosophical ideas, our very nursery-tales and romances have travelled to us from the East. In an historical as well as in a physical sense, the East is the land of the morning.

Since very early times the East and its literature has been a source from which the West has freely borrowed. As the Bible is here left out of consideration, we may take the sagas concerning Alexander the Great, which became current in the eleventh century, as the first instance[2].

---

[1] George Eliot in *The Leader*, January 5, 1856.

[2] For further details concerning the periods preceding the one in hand see Prof. J. Hoops, *Orientalische Stoffe in der englischen Literatur*, Deutsche Rundschau, August 1906.

Digitized by Google
Original from PRINCETON UNIVERSITY

Afterwards there always remained some connection with and influence of the East, sometimes less strong, sometimes more so, when through some particular event, such as the Crusades, the invasions of the Turks and Mongols, the exploration of India, and, in the eighteenth century, the conquest of India by the English and the study of oriental languages and history, it received a fresh impulse.

In the eighteenth century it was especially a certain kind of oriental or pseudo-oriental prose-tale that flourished, of which Miss Conant[1] gives the following definition (p. 226):

> In form this fiction includes within its wide range the frame-tale, in which stories — sometimes in letterform — are inclosed; isolated apologues and other short tales used to point the moral of an Addisonian or Johnsonian essay; fantastic tales in which adventure is everything; tales equally fantastic but coloured by satire; and tales with the thinnest possible thread of plot to sustain the predominant satiric, moralistic, or philosophic purpose.

This literature was occasioned by the introduction of the *Arabian Nights* between 1704 and 1712, and by a growing general interest in the countries of the Orient. The period came practically to a close in or about 1786, the year of the publication of *Vathek*, the last important oriental novel. After this, Orientalism developed in a quite different line, we might say a more scientific line, whereas in the eighteenth century it had been chiefly imaginative.

In the nineteenth century we can distinguish two important channels of oriental influence in English literature. In the first place, a series of historical events that occurred in the course of the century, and in the second

---

[1] M. P. Conant, *The Oriental Tale in England in the Eighteenth Century*, Newyork 1908.

Digitized by Google Original from PRINCETON UNIVERSITY

place, the fact that at the beginning of this era there stand some authors and some literary works that exercised an enormous influence on those who came after them and directed their attention still more to the Orient and its literature.

These things together created the general tendency of the time: a lively interest in everything oriental, in consequence of which many travels were made to those parts, and, as a natural result of these, people became better acquainted with the peculiarities of the regions visited.

These different facts combined greatly affected the English literature of the period, the more so as literature was at this very moment subject to the influence of the so called romantic movement which was leading the poets in out of the way tracts entirely different from those of the eighteenth century.

It is very difficult however, sharply to separate these different lines and to divide literature into clearly defined groups according to them, for these lines have often crossed each other or have fallen together in a certain work. The best plan, therefore, is to treat the literary products of this time in chronological order.

Digitized by Google
Original from PRINCETON UNIVERSITY

Chapter I.

Channels of Oriental Influence.

A. Historical Events.

Various political occurrences in the nineteenth century served to keep the attention of Europe directed both towards the nearer and the farther Orient.

Napoleon's expedition to Egypt at the end of the eighteenth century (1798-99) may be taken as the first instance. Then followed the Peninsular War (1808-14) and the War for Independance in Greece (1821-28). The Crimean War (1854-56) and the Turco-Russian War (1877-78) must be mentioned here since they were of great importance in England's oriental politics. The former is even regarded as one of the indirect causes of the Indian Mutiny, because the military reputation of England had received a sad blow in this struggle and the Sepoys therefore had no high opinion of the British soldiers. The results of the Turco-Russian War were, that through Disraeli's clever management in the Treaty of Berlin the approaches to the Mediterranean were closed against Russia and that by the occupation of Cyprus England had a firm hold on Syria and the Euphrates valley.

Disraeli contributed greatly to establish the power of England in India and on the road to India.

Through the purchase of Suez-Canal shares (in 1875) he practically gained possession of this route. The Soudan War (1882-85) finally left the English influence supreme in Egypt.

In India the power of England had been steadily growing since the days of Clive's victories. Gradually the whole northern region from the Punjab to Burma was

Digitized by Google Original from PRINCETON UNIVERSITY

brought under British rule, either through war or through annexation. In 1857 the Sepoy Mutiny broke out, which had long been foreseen by those who best knew the state of affairs in the Indian army. There were several reasons for it: the annexation of Oudh, the intrigues of Russia, the introduction of European civilisation which the natives did not like, and a general spirit of revolt that had been sown by fanatic Moslems.

The rebels were far more numerous than the British troops and the position of England seemed dangerous for some time. But in the end the revolt was suppressed. The principal consequence of the Mutiny was, that through the "Act for the Better Government of India" the entire administration of India was transferred from the East-India Company to the Crown. The Queen was proclaimed sovereign of India, and in 1877 she took the title of Empress of India, by the advise of Disraeli, who knew that the imagination of the orientals would be impressed by this.

While England was expanding her power all over India the approach of Russia from the North-West began to cause her some apprehension, and naturally her attention was drawn to Afghanistan which was her neighbour in the Punjab. In 1838 the first Afghan War began in which England was beaten. The object had been to preserve Afghanistan as a barrier between the English and Russian dominions and this same object was the reason of the second war (1878-80) in which the British were more successful. The new Amir, Abdur Rahman, made a treaty with England to the effect that he should have no relation with foreign powers, and that England on her part should protect him against foreign attacks. Although Afghanistan is still independent, yet the British influence has increased there since the second war, and on the other hand Russia has gained more ground in the North. At the Anglo-Russian Congress of 1907 finally England disclaimed any

Digitized by Google
Original from PRINCETON UNIVERSITY

intention of altering the political status or of interfering in the administration or annexing any territory in Afghanistan and engaged to use her influence there in no manner threatening Russia. Russia on her part recognised Afghanistan as outside her sphere of influence.

B. Influential Authors and Works.

1. Sir William Jones and Indo-Arian Philology.

Sir William Jones (1746-1794) had from his early youth had a great liking for the study of languages; when he was fifteen he began to learn Hebrew and Arabic (Latin and Greek he knew by that time); Persian and other Asiatic tongues followed a few years later, and in the twenty-first year of his age he began to write his Commentaries on Asiatic Poetry. In 1768, at the request of the King of Denmark, he translated an eastern manuscript containing the *Life of Nadir Shah;* at the time he was the only person in England, who knew enough Persian to perform this task. In 1772 he published a small volume of *Poems*, consisting chiefly of translations from the Asiatic languages; in 1780-81 his translation of the *Moâllakât*, the seven Arabic poems, suspended in the temple at Mecca, was finished.

But these linguistic studies were only made as an indulgence to his personal taste; Jones never considered languages in any other light than as a key to science and would have despised the reputation of a mere linguist. Since 1774 he had been admitted to the Bar and had gradually gained a great fame in this profession. In March 1783 he was appointed Judge of the Supreme Court of Judicature at Fort-William, Calcutta, a post which he had long been wishing to obtain and on this occasion the honour of knighthood was conferred on him. It was an

Digitized by Google Original from PRINCETON UNIVERSITY

event of great importance that Sir William Jones, a man who stood at the head of oriental scholars and who was moreover an excellent lawyer should be sent to India. His opinion was, "that it was necessary to compilate a collection of the Hindoo and Mahommedan laws, for without the aid of such a work there could be no good legislation in India. The natives of these provinces ought to be left to a certain extent in the possession of their own laws[1]". So, shortly after his arrival in India SirWilliam Jones began to study Sanskrit, the only way, as he knew, to get full knowledge of the laws, religion and literature of India, and in 1788 he had made so much progress that he was able to start his: Digest of Hindu and Mahommedan laws.

One of the first things he did on his arrival in India was the foundation of the Asiatic Society in Calcutta (1784) of which he was president during the remainder of his life. He foresaw that the work he wanted to do would be too much for his individual labour and thus intended to enlist more persons to share his task. The importance of this Society is well known and what has been achieved by its learned members is shown by the Transactions that were regularly published. In 1789 the first volume of the *Asiatic Researches* was published under Sir William Jones's superintendency, and in the same year he finished his translation of Kalidasa's famous drama: *Sacontala or the Fatal Ring*. He went on studying and translating Sanskrit works until his sudden death after a very short illness, in April 1794.

As Sir John Shore, afterwards Lord Teignmouth said in the first Discourse delivered by him as President of

[1] Warren Hastings had already had the same idea and had caused a work to be composed by eleven Brahmans on old laws. This work was translated into Persian and from that language into English (1776).

Digitized by Google Original from PRINCETON UNIVERSITY

the Asiatic Society in Calcutta: "To desine with accuracy the variety, value and extent of his literary attainments requires more learning than I pretend to possess".

Sir William Jones has proved the truth of the words his teacher Dr. Thackeray said concerning him when he was about fourteen years of age: "He is a boy of so active a mind, that if he were left naked and friendless on Salisbury Plain, he would nevertheless find the road to fame and riches". He has been the first eminent Sanskrit scholar and was the first to see the important place that Sanskrit takes in the history of the Indo-germanic languages; it is to him we owe the material basis for the building up of comparative philology. For those who came to study these subjects after him the way had been made easier, and even though some of them became better scholars than Jones had been, honour is due to him for taking the lead.

One of the most learned Sanskrit scholars after Sir William Jones was Henry Thomas Colebrooke (1765-1837), who took up the work that Jones had started but which his death had prevented him from continuing: the collecting and translating of the Digest of Hindu and Mahommedan laws. Through his essays on Indian poetry and language Colebrooke[1] added greatly to a better knowledge of these.

Especially in Germany the study of comparative philology developed during the nineteenth century. There we meet with such men as Schlegel, Bopp, the brothers Grimm, Wilhelm von Humboldt, and Max Müller.

Friedrich Max Müller (1823-1900) went to England as a young men and remained there during the rest of his life as a professor, first of modern languages, afterwards

---

[1]) Schopenhauer has thoroughly studied Colebrooke. Cf. his *Über den Willen in der Natur*, in *Schriften zur Naturphilosophie und zur Ethik*, herausgegeben von J. Frauenstädt, Leipzig 1874. Bd. IV, p. 30, 31.

Digitized by Google Original from PRINCETON UNIVERSITY

of comparative philology at Oxford. He roused the interest in the latter subject among the English who had up to that time not paid much attention to it. His principal merit lies in his Sanskrit studies, and he became most famous through his lectures, his essays and his theories about comparative mythology and the comparative study of religions. He was the first to edit the *Rigveda* (1849), and afterwards many more of the "*Sacred books of the East*" were published under his editorship.

Through Sir William Jones's translations many interesting oriental works had first been made known in Europe, while he drew the attention to many more that he had no time and opportunity to translate himself. He raised the taste for studying oriental literature, and this taste went on developing in the following years, especially as India became better known to the English people. They began to wish for more knowledge about the literatures, religions, and modes of thought of these Eastern races, so many of whom, in the course of the next years, became subjects of the British Empire.

In order to advance these studies an Oriental Translation Fund was founded in 1828 under the patronage of King George IV. Among the vice-patrons were Sir John Malcolm, G. C. B., Governor of Bombay, and H. T. Colebrooke, Director of the Royal Asiatic Society of Great Britain and Ireland; on the list of the committee appear such names as: Sir Gore Ouseley, Sir W. Ouseley, Sir J. E. Colebrooke, Jonathan Scott, and many more of the best known oriental scholars of the time. The purpose of this fund was: "to translate such interesting and valuable Works on Eastern History, Science, and Belles-Lettres as are still in manuscript in the Libraries of the Universities, the British Museum, and the East-India-House, and in other collections, in Asia and Africa as well as in Europe.". The advantages likely to be

Digitized by Google
Original from PRINCETON UNIVERSITY

derived from a more extensive cultivation of oriental literature were considered as applicable to Biblical Criticism, Ecclesiastical and General History, Biography, Belles-Lettres, the Arts and Sciences and Geography. The operations of the Committee were not to be confined to works in the Arabic, Persian and Syriac languages, but were to extend to the languages of India, China and the farther Orient. The Royal Asiatic Society promised their co-operation in the execution of the plan. After four months the Committee was already able to announce, that there had been offered to them: five works on Theology and Ethics, nine on History, Geography and Travels and three on Belles-Lettres, several of which were nearly ready for the press. In January 1832 they were able to publish a list of twenty works that had been printed for the Fund, while ten more were in the press and twenty-eight in preparation. "Ex Oriente Lux" was the suitable motto printed on the title-page of the publications.

This Fund worked well for fifty years, but then collapsed, till in November 1891 it was proposed to reinstate it, and a large number of works have again been published since.

Besides those publications of the Oriental Translation Fund a large number of descriptions of travels in the nearer Orient and in Persia and India appeared, and innumerable independent translations from all the oriental languages.

But first and foremost in this movement still stands Sir William Jones. His translations were read by most literary men of the nineteenth century[1], and their influence is visible in the most famous poets of that period. Southey and Moore often quote Jones's works in their copious notes;

[1] A collective edition of his works in 6 vols. 4° was published by his friend Lord Teignmouth in 1799. To these were added two supplementary vols. in 1801, and a Life by Lord Teignmouth in 1804. The whole was reprinted in 1807 in 13 vols. 8°.

Digitized by Google
Original from PRINCETON UNIVERSITY

that Shelley and Tennyson borrowed from him in their *Queen Mab* and *Locksley Hall* has lately been proved by Prof. E. Koeppel. Byron also seems to have read some at least of his works; and besides this direct influence that he had on various English poets, there is the indirect one of having generally drawn the attention to oriental literature.

The different authors whose works have in any way been influenced by Jones will afterwards be treated more in detail.

2. The Arabian Nights.

The book that in England is mostly known under this title was first introduced to the Western countries by the French translation: *Les Mille et une Nuit* (sic), Contes Arabes traduits en Français par M. Galland. A Paris 1704-1717.—The book was immediately translated from the French into English, though the exact date of the first publication is not known. The fourth edition was printed for Andrew Bell, London 1713-1715.

At first the *Tales of the Thousand and one Nights* were considered an imposture of Galland's, but nevertheless they won their way to the hearts of the people, and as in the course of the eighteenth and the nineteenth centuries the intercourse with the East increased, the interest in the history of the tales was raised also. Then some of the m.ss. were found, which were translated by German and English scholars, and the Arabic stories began to exercise a far-going influence on the literatures of the Western countries.

Galland translated less than a quarter of all the tales, but incorporated a number of Persian, Turkish and Arabic stories that were known to him. He also adapted the tales, which indeed are often coarse, to Western conditions and

Digitized by Google Original from PRINCETON UNIVERSITY

to the taste of Western civilisation, not always, however, improving them through this treatment. John Payne in *The Book of the Thousand Nights and One Night*[1] says: "It is much to be regretted that the French translator should have thought himself entitled to deal with the original text in a manner which in the present day, more strict upon the question of fidelity and local colouring, would certainly have been visited with the severest reprobation." But Southey says[2]: "The Arabian tales certainly abound with genius, they have lost their metaphorical rubbish through the filter of a French translation." So we see that opinions differ on this point! We may however assume, that most people will here agree with Mr. Payne.

Many translations were made after Galland's and better ones, but still to the Frenchman honour is due for having opened this beautiful world to us. Burton says of Galland's work in comparison with the later translations: "Without the name and fame won for the work by the brilliant paraphrase of the learned and single-minded Frenchman, Lane's curious hash and latinised English, at once turgid and emasculated, would have found few readers. Mr. Payne's admirable version appeals to the orientalist and the stylist, not to the many-headed; and mine to the anthropologist and student of Eastern manners and customs."

Burton refers here to the three best English translations[3] of the Arabian Nights:

---

[1] *The Book of the Thousand Nights and One Night; its History and Character*, by John Payne. London 1884.

[2] *Pœtical Works*, London 1849; notes to *Thalaba*, vol. V, p. 29.

[3] A complete bibliography of the *Thousand and one Nights* and their translations is to be found in: *Bibliographie des Ouvrages arabes on relatifs aux arabes, publiés dans l'Europe chrétienne de 1810 à 1885*, par Victor Chauvin. In vols. IV—VII of this work "Les Mille et une Nuits" are treated.

Digitized by Google

Original from PRINCETON UNIVERSITY

1. Edward William Lane, *The Thousand and One Nights*, commonly called in England, *The Arabian Nights' Entertainments*. A new translation from the Arabic with copious notes. London 1838-40.

2. John Payne, *The Book of the Thousand Nights and One Night* ... done into English Prose and Verse. New-York 1884.

3. Sir Richard F. Burton, A plain and literal translation of the *Arabian Nights' Entertainments*, now entitled the Book of the *Thousand Nights and a Night*, with introduction, explanatory notes on the manners and customs of Moslem men and a terminal essay upon the history of the Nights. Benares 1885.

The *Arabian Nights* have attained a popularity such as few books have. It would not be easy to find a person who has never read the tales in his youth and who does not gladly remember them still. They have furnished our languages with a number of expressions and images, they have imprinted on our minds many scenes of oriental life. This last point is among the greatest merits of the *Thousand and One Nights:* they give such a faithful picture of the Orient, its life and customs, that many people who afterwards happen to visit those countries seem to be quite familiar with them already. The best authorities on oriental conditions and manners have attested the veracity of the scenes described in the Nights.

Thackeray gives an example of this in the *Journey from Cornhill to Grand Cairo*, in the chapter: *Smyrna, first Glimpses of the East*, where he says:

> Some men may read this who are in want of a sensation. If they love the odd and picturesque, if they loved the Arabian Nights in their youth, let them book themselves on board of the Peninsular and Oriental vessels, and try one dip into Constantinople or Smyrna. Walk into the bazaar and the East is unveiled to you: how often and often have you tried to fancy this, lying out on a summer-holiday at school! It is wonderful too, how like it is: you may

Digitized by Google
Original from PRINCETON UNIVERSITY

imagine that you have been in the place before, you seem to know it so well.

The oriental world has become familiar to us by the means of the *Arabian Nights:* the streets of Baghdad, its gardens on the banks of the Tigris, El-Basrah, Cairo and Damascus, all these towns with their lively bazaars and hareems, their merchants, dervishes, Persian and African visitors, their water-carriers, story-tellers and fishermen.

But not only the real oriental world, also an imaginary world of wonderful palaces built in a night and transplanted to another part of the earth in a night, cities of brass and of black marble, flying horses, magic carpets Jinn and Efreets shut up in a bottle sealed with the seal of Suleyman.

The character of the people is revealed to us, their simple, often childish nature, with their humour and their kindheartedness and also their sharp wit and if necessary their extreme proficiency in lying. Mr. Payne says: "The life described is mainly that of the people, those Arabs so essentially brave, sober, hospitable and kindly, almost hysterically sensitive to emotions of love and pity, as well as to artistic impressions, yet susceptible of being roused to strange excesses of ferocity and brutality, to be soon followed by bitter and unavailing repentence — a people whom extreme sensibility of the nervous tissue inclines to excess of sensuous enjoyment yet who are capable of enduring without a murmur the severest hardships and of suffering patiently the most cruel vicissitudes of fortune without other complaint than that implied in the utterance of the koranic formula: 'There is no power and no virtue but in God the most High, the Supreme!'"

Besides the *Thousand and one Nights* there exists a collection of tales, the so-called *New Arabian Nights*, a continuation of the former. They were first translated in 1788-89 from an Arabian manuscript by Al Kahin

Digitized by Google Original from PRINCETON UNIVERSITY

Diyunisius Shawish, a Syrian priest who had come to Paris and was there commonly called Dom Denis Chavis. He made the translation, assisted by a French literary man, M. Cazotte. The work appeared in: *Le Cabinet des Fées ou Collection choisie des contes de Fées et autres contes merveilleux*, etc. Genève 1788-89.

These beautiful collections of tales, for which we are indebted to the East, have left their traces in English literature. In the nineteenth century we find a number of imitations, adaptations, and works that appear to have been written under the inspiration of *The Thousand and One Nights.*

W. F. Kirby in his bibliographical notes in Burton's *Nights*, vol. X, p. 512ff., and *Supplemental Nights*, vol. VI, p. 370ff. mentions a number of these more or less important ones, of which I quote, as belonging to the nineteenth century:

1. *The Orientalist or Letters of a Rabbi*, with notes by James Noble, oriental Master in the Scottish Naval and Military Academy, Edinburgh 1831.

2. *Oriental Fairy Tales*, London 1853. Fantastic tales with nothing oriental about them but the names. The scene is laid in the East, especially Egypt.

3. *The Shaving of Shagpat*, by G. Meredith, 1855.

4. *The Thousand and one Humbugs*, published in Household Words, vol. XI, 1855.

5. *Eastern Tales by many story-tellers.* Compiled and edited from ancient and modern authors by Mrs. Valentine, author of *Seafights and Landbattles.* Chandos Classics.

6. *The Adventures of Caliph Haroun Al-Raschid.* Recounted by the author of *Mary Powell* (Miss Manning). London 1855.

7. *The Thousand and one Days*, a Companion to the Arabian Nights, with introduction by Miss J. Pardoe.

Digitized by Google
Original from PRINCETON UNIVERSITY

London 1857. A miscellaneous collection, partly derived from the *Mille et un Jours.*

8. *The Modern Arabian Nights*, by Arthur A'Beckett and Linley Sambourne. London: Bradbury Agnew & Co. 1877. Four clever satires, social and political, of the following titles:

a) Alley Baber and Son, a Mock Exchange Story.
b) Ned Redding and the beautiful Persian.
c) The Ride of Captain Alf Rashit to Ke-Vere-Street.
d) Mr. O'Laddin and the Wonderful Lamp.

It is easy to see that these are plays on the names: Ali Baba, Noor-ed-Deen (and Enees-el-Jelees, the so-called "beautiful Persian"), Haroon-Er-Rasheed and Ala'-ed-Deen[1].

9. *New Arabian Nights*, by R. L. Stevenson. London 1882.

10. *More New Arabian Nights*, by R. L. Stevenson & Van der Grift. London 1882.—On these tales Burton observes: "The only visible connection with the old *Nights* is the habit of seeking adventures under a disguise. The method is to make the main idea possible and the details extravagant."

11. *Tales of the Caliph*, by Al Arawiyah. London 1887.—Imitations, consisting of fictitious adventures, supposed to have happened to Harun Al Raschid[2] chiefly during his nocturnal rambles[3].

It will not be necessary to speak of all of these books in detail, as most of them are not of great importance in literature.

There is almost no author in the nineteenth century, who has not shown in some way, that he read and loved

---

[1] Lane's spelling of the Arabian names.
[2] Burton's spelling.
[3] Kirby does not mention Captain Marryat's *Pacha of many Tales*, London 1835.

Digitized by Google
Original from PRINCETON UNIVERSITY

the *Arabian Nights*. We cannot expect them to have made an equally deep impression on everyman, but if they did not influence an author very strongly, yet we may find some mention made of them in his work.

In his poem *The Seven Fountains* Sir William Jones[1] made use of a story from the *Arabian Nights*. The general subject of this poem is borrowed from a collection of tales by Ebn Arabshah, a native of Damascus (15th century) and engrafted upon this is an episode from the story of Prince Agib, the second Calendar (Night 57). (In Lane's edition it is the story of the third Calendar, and the number of the Night is between nine and eighteen.) In the Arabian tale the young prince spends a year of pleasure with the forty damsels and is then left by them to the temptation of the hundredth door of gold. In Sir William Jones's tale the same kind of thing happens, but when the prince has entered the seventh door, he finds behind it an old man, Religion, by whom he is finally rescued and taken to Heaven, while Prince Agib's eye is kicked out by the magic horse who puts him on the roof of the palace, and he is left to be a mendicant.

Southey borrows from the *Arabian Nights* in his oriental poems *Thalaba the Destroyer* and *The Curse of Kehama*. Moore in his *Lalla Rookh;* Tennyson devotes his *Recollections of the Arabian Nights* to them; Byron has many features in his oriental tales for which he is indebted to them; Thackeray peoples the modern Orient, when he visits it, with personages from the *Thousand and One Nights*; Scott owes much of his knowledge of the East to those tales. Wordsworth only mentions them once, in *The Prelude*, Book V, l. 460ff., and he was not influenced by them in his works. Dickens has pleasant recollections

[1] Chronologically Sir W. Jones belongs to the eighteenth century, but I may mention him here too, since he opens the period I am treating.

Digitized by Google Original from PRINCETON UNIVERSITY

of them, as appears from the *Christmas Carol*, in the Chapter of the Spirit of Christmas Past, where Scrooge sees himself as a little boy at school, who is visited in the holidays by the apparition of a man in foreign garments, and exclaims: "Why, it's Ali Baba!" and somewhat further on we read: "And what's his name, who was put down in his drawers, asleep at the gate of Damascus ... And the Sultan's Groom, turned upside down by the Genii; there he is upon his head! Serve him right ... What business had he to be married to the Princess!"

This is a reference to the Story of "Noor-ed-Deen and Hasan Bedr-ed-Deen."

Perhaps we may also see a reminiscense of an *Arabian Night* Story in the episode of the cheeses in Jerome K. Jerome's *Three men in a boat.* The poor fellow who cannot get rid of the cheeses that he promised to take to London for his friend, slightly reminds us of the story of Abu-l-Kásim whose life is made unhappy by his slippers and who tries to get rid of them by all possible means, without succeeding however.

Among American authors Washington Irving, Edgar Allen Poe and Mark Twain show some traces of the *Arabian Night.*

That Washington Irving in his *Alhambra* (1832) should have fallen under the spell of Arabia is not astonishing, since the whole atmosphere of the Alhambra must turn one's thoughts in that direction. Several of the stories and legends that are told in the *Alhambra* show distinct features of the *Arabian Nights*, which are moreover referred to. In the *Hall of the Two Sisters* Irving says: "It is impossible to contemplate this scene without feeling the early associations of Arabian romance, and almost expecting to see the white arm of some mysterious princess beckoning from the gallery, or some dark eye sparkling through the lattice."

Digitized by Google Original from PRINCETON UNIVERSITY

In the *Legend of Prince Ahmed al Kamel, or the Pilgrim of Love* we meet the magic carpet and the magic horse, so familiar from the *Thousand and one Nights*. *The Legend of the Moor's Legacy* reminds of the Tailor's Story in the *Arabian Nights*. In the *Story of the Governor Manco and the Soldier* and in the *Legend of the Two Discreet Statues* we find the magic horse again; the African necromancer is not forgotten either[1].

Edgar Allan Poe wrote a *Thousand and Second Tale* a favourite device, that has been adopted by more authors.

Mark Twain in his *Huckleberry Finn* identifies King Henry VIII of England with King Shahriyár, the husband of Shahrazád.

Minor allusions like this may of course be found all through English literature, but they are mostly not important enough to be especially mentioned here.

3. *Vathek* and its Influence.

Of great importance in the course that orientalism took in the nineteenth century was William Beckford's *History of the Caliph Vathek*, first published in London in Henley's English translation 1786. The work was originally written in French and the translator had published the English version without the author's consent. The French edition was first published in 1787 in Lausanne and Paris. Henley had prefaced his translation with the following note: "The original of the following story, together with some others of a similar kind, collected in the East by a man of letters, was communicated to the editor above three years ago." etc. But the author, who had no intention

[1] Irving's *Salmagundi* contains letters in the style that was so popular in the 18th century, of an Oriental who gives his views on Western civilisation: Letters from Mustapha-Rub-a-Dub Keli Khan to Asem Hachem and to Abdallah Eb'n al Rahab.

Digitized by Google Original from PRINCETON UNIVERSITY

to disown his work introduced the French edition with the words:

"L'ouvrage que nous présentons au public a été composé en François par M. Beckford. L'indiscretion d'un homme de lettres à qui le manuscrit avoit été confié, il y a trois ans, en a fait connaître la traduction angloise avant la publication de l'original. Le traducteur a même pris sur lui d'avancer, dans sa Préface, que *Vathek* étoit traduit de l'Arabe. L'Auteur s'inscrit en faux contre cette assertion, et s'engage à ne point en imposer au public sur d'autres ouvrages de ce genre qu'il se propose de faire connoître;" etc.

Beckford, as so many others, had been an enthusiastic reader of the *Arabian Nights* and was probably inspired by them when he tried his hand at an oriental tale. His was a very vivid imagination, he was fond of luxury and magnificence and these tendencies he extravagantly shows in his story of the Caliph Vathek. While writing the tale he describes it in the following terms: "... a story so horrid, that I tremble whilst relating it, and have not a nerve in my frame but vibrates like an aspen."[1]

Some of his other sources of information were D'Herbelot's *Bibliothèque Orientale* and Richardson's *Dissertations* to which works he refers Henley, when the latter wants to make explanatory notes to the story. As Mr. Melville says, Beckford may also have been influenced by Voltaire, but for the greater part *Vathek* is the outcome of his own brain. "You could scarcely find anything like the Hall of Eblis in the Eastern writings, for that was my own," Beckford told Cyrus Redding. "Old Fonthill had a very ample, lofty, loud-echoing hall, one of the largest in the kingdom. Numerous doors led from it into various parts of the house, through dim, winding passages. It was from that I introduced the hall—the idea of the Hall of Eblis being generated from my own. My imagination magnified and coloured it with the Eastern character."

[1] Letter to the Rev. S. Henley, in L. Melville, *William Beckford of Fonthill*, London, W. Heinemann, 1910, p. 126.

Digitized by Google
Original from PRINCETON UNIVERSITY

That the product of Beckford's imagination was pervaded with a truly oriental spirit is testified by Byron, who expresses his admiration for the book in a note to the *Giaour*, saying: ". . . for correctness of costume, beauty of description, and power of imagination, it far surpasses all European imitations, and bears such marks of originality that those who have visited the East will find some difficulty in believing it to be more than a translation. As an Eastern tale even *Rasselas* must bow before it; his Happy Valley will not bear a comparison with the Hall of Eblis."

Byron was greatly influenced by *Vathek* and has borrowed from the book in many of his works, as Mr. E. Kölbing has pointed out in his notes to the *Siege of Corinth*[1] (p. 118ff.). Southey did the same and Barry Cornwall (Bryan Waller Procter) wrote a poem: *The Hall of Eblis*, which is an almost literal paraphrase of *Vathek* in blank verse. Mr. H. Jantzen in an article on: *The Source of the Hall of Eblis* (Archiv für das Studium der neueren Sprachen und Literaturen 108, p. 318ff.; 1902) has shown how exact a reproduction of *Vathek* the later poet's work is.

It is, however, not only through the fact, that those poets directly borrowed material from the work, that *Vathek* is so important, but also because it gave new food to the appetite for eastern literature, that had already been so strong in the eighteenth century, and thus forms a link between this century and the next.

Poets like Southey, Byron, Moore took up the oriental subjects, since the tendency of their times was in that direction. Byron in his turn exercised a great influence, not only in England, and had many followers and admirers

[1] *Byron's Siege of Corinth*, mit Einleitung und Anmerkungen, herausgegeben von Eugen Kölbing. Berlin 1893.

Digitized by Google
Original from PRINCETON UNIVERSITY

of whom, in England, Thomas Hope and James Justinian Morier are good examples, and thus we find the Orient represented in English literature throughout the nineteenth century.

Chapter II.

Coleridge.

To the great interest that was generally displayed in all things oriental and which gave rise to such an enormous quantity of books and articles on the Orient and Orientals, to this interest we owe Coleridge's fragment of *Kubla Khan*. In the summer of 1797 the poet one day fell asleep under the influence of an anodyne, just after reading a passage in *Purchas his Pilgrimage* describing how "in Xanadu did Cublai Can build a stately palace, encompassing sixteene miles of plaine ground with a wall, wherein are fertile Meddowes, pleasant Springes, delightful streames, and all sorts of beasts of chase and game, and in the midst thereof a sumptuous house of pleasure."

This passage seems to have haunted the poet's mind to such an extent that, while sleeping, he composed a long poem on the subject (200-300 lines) and on awakening wrote down the part that we possess, and would certainly have written more, if he had not been interrupted. The scene of the poem is in Abessynia, and Coleridge's poetic imagination embellished and enlarged the short statement of Purchas's with the many details that form the beauty of the fragment: the deep romantic chasm, haunted beneath a waning moon by a lovelorn woman; the wild torrent, tumbling down from the mountains and running on to the endless caverns by the lifeless ocean; the shadow of the dome of pleasure, floating midway on the waves.

Digitized by Google
Original from PRINCETON UNIVERSITY

Many of the beauties of Kubla Khan have in their turn become sources of inspiration for later poets, e. g. Shelley and Keats.

Lewti, or the Circassian Love chaunt, first published in the Morning Post, April 13, 1798 is a beautiful love-poem and in so far oriental as the fictitious singer is said to belong to an eastern race. But for the rest, the song might be laid into the mouth of any lover, as there are no oriental peculiarities about it. This song also gave some hints to Shelley, for his *Indian Serenade.*

There is some eastern influence, as we see, in Coleridge, but it is not much yet, though the character of his poetic fancy would seem to make him especially open to oriental influences. Those who came after him, however, felt it more strongly and give clearer proofs of it.

Chapter III.

Southey.

It is but natural that Southey, whose writings cover so many different regions, should also have fallen under the spell of the Orient that was cast over the first decades of the nineteenth century.—From his early youth he had been a great student and had so gathered a store of material on all subjects. At one time he had been greatly interested in a book called: *Religious Ceremonies*, by Picart. This book impressed his imagination strongly and before he left school he had formed the intention of "exhibiting all the more prominent and poetical forms of mythology which have at any time obtained among mankind, by making each the groundwork of an heroic poem." This plan was to bear fruit in *Thalaba* and in the *Curse of Kehama*, in which the Mahommedan religion and the mythology of India are displayed.

Digitized by Google
Original from PRINCETON UNIVERSITY

We must admire Southey for the extraordinary pains he took in writing his poems, spending years in studying all the works that might enlighten him on his subjects, collecting material, storing his mind with information on what he wanted to describe. How much he read we can see from the copious notes with which he provided his works, and which show exactly in how far he has been influenced by the different books. Among them are an almost innumerable quantity of travelling descriptions, of which the beginning of the nineteenth century abounded; further almost all Sir William Jones's original and translated works: the *Moâllakât*, the *Gita Govinda*, *Sacontala*, the *Essay on the Poetry of the Eastern Nations*, etc. Then: *Asiatic Researches;* many translations from all the oriental languages: Arabic, Persian, Indian, such as: the *Koran*, the *Arabian Nights*, Hafiz, the *Shah-Nameh* of Firdusi, the *Bhagvat Geeta*, the *Vedas*, etc.

The well-known pseudo-oriental work, that influenced more of Southey's contemporaries, Beckford's *Vathek*, must have been familiar to Southey too. The name of: "Sarsar, the Icy Wind of Death" that he uses in *Thalaba* he probably borrowed from that book.

Besides from books however, Southey was in some way personally acquainted with the oriental world, for we may certainly reckon Spain with its many remnants of Arabian culture and romance, as belonging to the oriental world. In 1795 Southey made his first travel to Portugal, and here, says Hennig[1], "arose his liking for oriental poetical subjects that he was to introduce once more into English literature." He had not much to work or to read during his stay in Spain, but had plenty of opportunity to study the country's beauties and customs, of which he could afterwards make use in his poems. In 1800 he went once

[1] Verhältnis von Southey zu Lord Byron. Anglia III, p. 432 ff.

Digitized by Google Original from PRINCETON UNIVERSITY

more to Spain, and this time he worked a good deal, for he finished the last six books of *Thalaba*.

Thalaba the Destroyer was published in 1801. In the Preface the author states that: "the poem was neither crudely conceived nor hastily undertaken. I had fixed upon the ground four years before, for a Mahommedan tale." In the Preface to the fourth edition we find the source of *Thalaba* indicated:—"In the continuation of the Arabian Tales, the Domdaniel is mentioned; a seminary for evil magicians, under the roots of the sea." Southey refers here to the History of Maugraby, contained in Chavis and Cazotte's version of the *New Arabian Nights*. In this story the Domdaniel, where Zatanai held his court with Maugraby and his pupil-magicians is described as being under the sea near Tunis. In the *Arabian Nights* we often find mention made of African orTunisian magicians.—As a second source for *Thalaba* Chauvin mentions: *The Story of Jewad*, by Ali Aziz Efendi the Cretan, translated from the Turkish by E. J. W. Gibb (Glasgow 1884), a modern Turkish work, which may have suggested to Southey the adventures of Thalaba and Oneiza in the Garden of Aloadin.

Southey had begun *Thalaba* in 1794, but did not finish it till 1800. At first he called it *The Destruction of the Domdaniel*, afterwards the title was changed to the one we now know the poem by.

The tone of *Thalaba* is thoroughly oriental, the author has brought in all the features belonging to an oriental tale: the Garden of Irem, that one so often reads about in the *Arabian Nights*, Afreets, the bird Roc, Eblis. Yet passion is lacking, and the language is more classical and stately than oriental. In his style Southey was influened by Milton and Spenser, and especially, as he himself states, by Landor's *Gebir* (1798), which he greatly admired. There are splendid passages in *Thalaba*, especially where nature

Digitized by Google Original from PRINCETON UNIVERSITY

is described, but on the whole the poem is rather too long to be greatly appreciated nowadays, however popular it may have been at the time of its publication.

Southey's next poem: *The Curse of Kehama* (1810) had also been planned a long time before it was started. He had said, while still writing *Thalaba:* "I have some distant view of manufacturing a Hindoo romance, wild as Thalaba." And in the Preface to the Curse he tells:

"I began with the Mahommedan religion (in *Thalaba*), as being that with which I was then best acquainted myself, and of which every one who had read the *Arabian Nights' Entertainments* possessed all the knowledge necessary for readily understanding and entering into the intent and spirit of the poem ...

When I took up, for my next subject, that mythology which Sir William Jones had been the first to introduce into English poetry, I soon perceived that the best mode of treating it would be to construct a story altogether mythological."

About the style he says:

"I endeavoured to combine the utmost richness of versification with the greatest freedom. The spirit of the poem was Indian, but there was nothing oriental about the style."

The poem is based on a remarkable peculiarity of the Hindoo religion, as stated in the Original Preface:

Prayers, penances and sacrifices, are supposed to possess an inherent and actual value, in no degree depending upon the disposition or motive of the person who performs them. They are drafts upon Heaven, for which the Gods cannot refuse payment. The worst men, bent upon the worst designs, have in this manner obtained power which has made them formidable to the Supreme Deities themselves, and rendered an Avatar, or Incarnation of Veeshnoo the Preserver, necessary.

This belief is the foundation of the poem, a Hindoo superstition with its fictitious possible consequences. And extravagant though the theme is, the author has worked il out admirably, displaying a richness of fancy, a power of description that can hardly be equalled. Some of the most magnificent parts, imposing in flow and diction occur in Chapter II, the Curse, XIV Jaga-Naut, and XXIII,

Digitized by Google
Original from PRINCETON UNIVERSITY

Padalon; the most beautiful lyrical passages in Chapter IX, the Home-Scene and Chapter X, Mount Meru.

As mentioned above it is Southey's habit to give very full notes to his works, in which he explains any feature that may present something unknown to the reader, or which he thinks particularly interesting. Thus he devotes in the *Curse* seven pages to the Suttee or the burning of widows, quoting eight authorities on the subject, not only European travellers, but also the *Institutes of Menu*. Whenever he mentions Indian flora or fauna he gives a detailed description of it in his notes. The Indian gods and goddesses are treated as they occur in the poem, so that the whole system of mythology is gradually explained and illustrated by quotations from the best authorities, mostly Indian literature and the *Asiatic Researches*. On the birth of Ganges e. g. he quotes, what he calls an "extract of considerable length" (fifteen pages) from the *Ramayuna*, one of the most celebrated of the sacred books of the Bramins.

In *Thalaba* Southey has the same method. Here his sources are principally travelling-descriptions of Syria, Arabia, Persia, etc., the *Arabian Nights*, Arabian and Persian poetry, the translation of the *Koran* and the *Old Testament*[1]. His notes again give explanations of customs, descriptions of places, etc. It is curious to notice what long notes Southey gives sometimes in order to show where he got his knowledge from. Thus to the passage in *Thalaba* III 25:

> . . . was it sister love
> For which the silver rings
> Round her smooth ankles and her tawny arms
> Shone daily brightened?

[1] For Southey's sources in detail see: A. Waechter, *Über R. Southey's Orientalische Epen.* Diss., Halle 1890.

Digitized by Google Original from PRINCETON UNIVERSITY

he adds the following note:

'She had laid aside the rings which used to grace her ankles, lest the sound of them should expose her to calamity'. — *Asiatic Researches.*

Most of the Indian women have on each arm, and also above the ankle, ten or twelve rings of gold, silver, ivory or coral. They spring on the leg and, when they walk, make a noise, with which they are much pleased. Their hands and toes are generally adorned with large rings. Sonnerat.

'In that day the Lord will take away the bravery of their tinkling ornaments about their feet, and their cauls and their round tires like the moon'.

'The chains and the bracelets, and the mufflers
'The bonnets and the ornaments of the legs'
etc. — Isaiah III: 18.'

From all this literature that we find in Southey's notes we may judge how carefully he studied his sources, and what a good use he made of his knowledge. His poetry is therefore crowded with information.

Chapter IV.

The three Roderick Poems.

In 1808 the French had invaded Spain and the eyes of Europe were, by this event, turned on the Peninsula, which was once more the scene of a war against invaders, as it had been in the eighth century. The facts of this former invasion were recalled to the memory, and three poets made them the subjects for their poems: Sir Walter Scott, Robert Southey, and Walter Savage Landor. Southey wrote in a letter to Landor: "If the old Goth (Roderick) ever gets any literary news from this world it must surprise him to hear what work he has made for the poets of the nineteenth century."[1]

---

[1] *Selections from the Letters of Robert Southey.* Ed. by John Wood Warter, 4 vols. London 1856. Vol. II, 225.

Digitized by Google
Original from PRINCETON UNIVERSITY

Roderick the King of the Goths, Count Julian and his daughter are the subjects of many tales and romances in Spain, and from these the three poets borrowed, each working out the material in his own characteristic way.

Sir Walter Scott's poem was the first. *The Vision of Don Roderick* was published in 1811. In the beginning of 1811 a committee was formed in London to collect subscriptions for the relief of the Portuguese, and Scott, on reading the advertisement, immediately addressed Mr. Whitmore, the chairman, begging that the committee would allow him to contribute to their fund the profits of a poem which he proposed to write upon another war in Spain. This poem was *The Vision of Don Roderick*. Scott's source was the old legend, current in Spain, of the enchanted tower, built by Hercules, which no one was allowed to enter. But shortly before the Moorish invasion Roderick, after confessing his crimes, descends into the vaults of this tower, where he finds two brazen statues, Time and Destiny. The last sands are falling in the former's hourglass and then Destiny strikes down a wall and Roderick sees in a vision the whole history of Spain pass before him.— This visionary historical pageant strongly reminds of Gray's *Bard*, from which Scott may have taken the hint. The style of the poem is lively, the description, the scenery full of colour.

Although Southey's poem was published last of the three, he had been the first to start on it, but as was usual with him, he did not write it very quickly. After Southey had been in Spain twice, in 1795-6 and in 1800-1, he had in 1802 begun a short monodrama *La Caba*, the subject of which was Count Julian's daughter, a prominent figure in Spanish legend. Afterwards he changed the subject in so far, that he intended to make Pelayo or Roderick the hero of the tale, and in 1812 he definitely announced the title as: *Roderick, the Last of the Goths*. Southey had read

Digitized by Google
Original from PRINCETON UNIVERSITY

many of the Spanish Chronicles which he often quotes in his notes to the poem, and he was on the whole well versed in Spanish literature. He describes the adventures of the last King of the Goths, after the latter's supposed death; how he tries to save his country from the Moors and thus to avert the danger, that, through his own fault, he had brought over Spain.

Landor's[1] poem was called: *Count Julian*, and, as appears from the title, makes Roderick's opponent, the treacherous Spanish count, who leads the Arabs into Spain, the hero of his drama. In this respect the two works stand overagainst each other, since Southey's principal character is Roderick, who repents of his sinful life, and tries to make up for his misdeeds by helping to restore the country to its rightful heir. Southey's moralising tendency speaks from this, as from the strong didactic strain that runs through all his poetry and makes it rather heavy and dull.

There are no striking oriental features in either of the two poems, and if it were not that we reckon Spain under the Moorish invasion to the Orient, it would hardly be necessary to mention them here.

Southey and Landor agree in characterising Florinda, Count Julian's daughter, as a noble figure, whereas in the Spanish legends she is the reverse and is made chiefly responsible for the loss of the country. Mr. Schwichtenberg says[2]: "As a rule the Spanish legends blame Count Julian and Florinda, while Roderick is more mildly judged and his fault is more readily excused."

Landor was probably inspired by Southey, to write his tragedy, and besides he too felt deeply interested in

[1] Of Landor's other oriental poem, *Gebir* (1798), Miss Conant has spoken in detail, p. 55ff. Cf. also: R. Schlaak, *Entstehungs- und Textgeschichte von Landor's Gebir*. Diss., Halle 1909.

[2] E. Schwichtenberg, *Southey's Roderick, the Last of the Goths und Landor's Count Julian*. Diss., Königsberg 1906.

Digitized by Google

Original from PRINCETON UNIVERSITY

the Peninsular War, so much so, that he even went and served in the Spanish army.

Landor's drama has shared the fate of his other works, it has never become popular; the language is too obscure to be generally appreciated. But there are, as in *Gebir*, beautiful parts in it.

Chapter V.

Thomas Moore.

A just as studious reader on oriental subjects as Southey was Thomas Moore, and for his work too Sir William Jones's translations were of great use. If we compare Southey's and Moore's notes we find, that they read nearly the same books: a number of travelling descriptions of oriental countries and many translations from the eastern languages. And those works Moore read with so much success, that his oriental tales have the appearance of being written by a man who has spent a great part of his life in these regions. Yet he never was in the Orient himself, and the only glimpse of tropical country he had was, when in 1803 he went to the Bermudas, where he spent some time, and whence he may have derived some features of his loveliest scenes. That he knew well how to give an oriental character to his work is testified by Byron who tells him in a letter: "I am very much delighted with what is before me *(Lalla Rookh)* and very thirsty for the rest. You have caught the colours as if you had been in the rainbow and the tone of the East is perfectly preserved." And in his dedication to the *Corsair* Byron says, when speaking of the oriental poem that Moore was engaged on at the time: "Your imagination will create a warmer sun and less clouded sky; but wildness, tenderness and originality are part of your national claim of oriental descent."

Digitized by Google
Original from PRINCETON UNIVERSITY

Lalla Rookh, that "Collection of oriental-sentimental tales," as Mr. Saintsbury calls it, was very favourably received by the public and by the critics and is still popular, especially the tale of the Paradise and the Peri.

There has been some doubt as to whether Byron influenced Moore in his work, or the reverse, or whether they did not influence each other. It might have been very well possible that they did, since they were intimate friends. But both Mr. Oscar Thiergen[1], and Mr. Edgar Dawson[2] come to the conclusion that no direct influence can be traced, although there is sometimes a close resemblance, both in their subjects and in minor details.

Mr. Thiergen has pointed out that Byron's and Moore's poems owe their oriental character to a great extent to the many oriental legends, and superstitions that are mentioned in them. Some of these we meet over and over again in eastern poetry and prose, both original and imitative. To give a few specimens: We find in the "Paradise and the Peri" the passage:

> I know too, where the Genii hid
> The jewelled cup of their king Jamshid
> With life's elixer sparkling high —

This King Jamshid is a favourite legendary character; his cup is said to have been found when digging for the foundations of Persepolis and was formed out of one carbuncle or ruby. Persian poets often allude to King Jamshid (or Giamsched) and his cup. In the *Rubáyát of Omar Khayyám* V, we find:

> Iram indeed is gone with all its Rose,
> And Jamshyd's Sev'n-ring'd Cup where no one knows.

Then we find in *Lalla Rookh:*

> The maid of India, blessed again to hold
> In her full lap the Champac's leaves of gold.

---

[1] O. Thiergen, *Byron's and Moore's Orientalische Gedichte.* Diss., Leipzig 1880.

[2] E. Dawson, *Byron and Moore.* Diss., Leipzig 1902.

Digitized by Google
Original from PRINCETON UNIVERSITY

Of these flowers Sir W. Jones says: "The appearance of the blossoms of the gold-coloured Campac on the black hair of the Indian woman has supplied the Sanskrit poets with many elegant allusions."—And indeed we still find them alluded to by Rabindranath Tagore[1], this most modern of Indian poets.

Also the Hindoo custom of sending lit lamps down the river, of which Rabindranath Tagore speaks in *Gitanjali* No. 64 "On the Slope of the desolate river among tall grasses," is mentioned by Moore, in the prose-part of *Lalla Rookh.*

Parts of Moore's poem have been rendered into Persian and have found their way into Ispahan. To this fact allusion was made in some lively verses, sent to Moore by his friend Luttrell:

> I'm told, dear Moore, your lays are sung
> (Can it be true, you lucky man?)
> By moonlight in the Persian tongue,
> Along the streets of Ispahan.

That an oriental tale, written by an Occidental, should be thus appreciated by the Orientals themselves is the best proof for its value and genuiness.

Chapter VI.

Lord Byron.

Byron belongs to the large number of those who became interested in the Orient through the literature he read on this subject. Though he did not study so many books as Southey and Moore did, yet he read a good many and he says himself that:

The Turkish History (i. e. General History of the Turks by Rich. Knolles and its continuation by Sir Paul Ricaut) was one of the first

---

[1] In "*The Crescent Moon*", p. 29: "*The Champa Flower.*"

Digitized by Google Original from PRINCETON UNIVERSITY

books that gave me pleasure when a child and I believe it had much influence on my subsequent wishes to visit the Levant and gave perhaps the oriental colouring which is observed in my poetry.

Besides many more books of history and of travel in the countries of the East Byron seems to have known[1] the Persian poets Firdausi, Sadi and Hafiz, and, partly at least, Sir W. Jones's translations and works. In an unpublished poem, *The Barmaid*, he parodies a poem of Hafiz's that Sir W. Jones had translated. That he read the *Arabian Nights* goes almost without saying, but a book that was of the greatest influence on his works was *Vathek*, by William Beckford, which he admired greatly and must have studied very thoroughly, for as he admits himself in one of his notes to the *Giaour*, he owes a great part of his knowledge on oriental matters to it. His opinion on *Vathek* Byron expresses in a note to the *Giaour*, which has already been quoted on p. 21.

Vathek was edited with copious notes by S. Henley and from these especially Byron learned many details about eastern customs and peculiarities.

So we see that Byron's attention was first drawn to the orient by his reading. Then, in 1809-11 he made his first continental tour, when he visited Greece and Lesser Asia, and this furnished him with many more details and local colouring for his oriental tales and moreover with the first hint for his Giaour. Many of his personal experiences he is in the habit of interweaving in his tales. Prof. Ackermann[2] says: "Nobody knew better how to make use of casual travelling impressions for poetic material."

The Giaour, a *Fragment of a Turkish Tale* was first published in May 1813. In the last note the author tells that:

---

[1] See L. Fuhrmann, *Die Belesenheit des jungen Byron*. Diss., Berlin 1903.

[2] R. Ackermann, *Lord Byron, Sein Leben, seine Werke, sein Einfluß auf die deutsche Literatur*. Heidelberg 1901.

Digitized by Google

Original from PRINCETON UNIVERSITY

The story is one told of a young Venetian many years ago and now nearly forgotten. I heard it by accident recited by one of the coffeehouse storytellers who abound in the Levant, and sing or recite their narratives. The additions and interpolations will be easily distinguished from the rest, by the want of Eastern imagery, and I regret that my memory has retained so few fragments of the original.

The author then goes on to tell, that he owes the contents of some of his notes partly to D'Herbelot and partly to "that most Eastern" and as Mr. Weber[1] justly entitles it, "Sublime tale" the *Caliph Vathek*.

Afterwards it was told that the story of the *Giaour* was founded on a personal adventure of Byron's, but this seems not to be true; probably he had something to do with rescuing a girl who was going to be submitted to the fate of being drowned in a sack (c. f. Karl Hoffmann, *Über Lord Byron's "The Giaour"*, Diss., Halle 1898, p. 16-25). Byron's other oriental tales followed in rapid succession. The *Bride of Abydos* was also published in 1813, *The Corsair* and *Lara* in 1814, *The Siege of Corinth* and *Sardanapalus* in 1815. The scene of *Don Juan* (1819-23) is also for the greater part laid in the Orient and both for this reason and for the language and thoughts it must be counted among the oriental works.

Byron's oriental scenes are, unlike those of his contemporaries, almost entirely confined to Greece and the sea round this country. This shows how directly his travels influenced his work; if, as he wished to, he had been able to extend his travels to Egypt, Persia and India, he would probably have rivalled and most likely even have surpassed Moore's and Southey's poems the scenes of which are laid in those regions. During the time he spent in the Orient Byron's mind became imbued with its spirit more thoroughly than it had been before through his

[1] Henry W. Weber, *Tales of the East*. Edinburgh, 1812.

Digitized by Google
Original from PRINCETON UNIVERSITY

reading; and all his knowledge of eastern legends, tales, superstitions and ways of thinking he displays in his poems.

Mr. Thiergen (cf. note 1, p. 32) has pointed out how Byron's (and Moore's) works owe their oriental colouring to a large extent to the introduction of and reference to those tales and legends. He says:

"What gives their oriental colouring to Byron's and Moore's oriental poems? Certainly not only the fact that at the commencement of every poem we are informed that the scene is laid in Persia, the Morea etc. Nor can the mere external circumstance that the personages and many things bear oriental names give many real characteristics of orientalism to the poems. Of far more importance is the painting of landscapes, feasts and oriental customs. But mostly, I believe, Byron's and Moore's poems derive their oriental character from those partly lovely, partly sombre sagas and fairy-tales of the Orient with which they are adorned. In the saga, in the fairy-tale the heart and mind of a whole race speak to us and the poet who listens to this voice, holds its sound fixed in his memory, will best be able to paint the character of the people."

Mr. Thiergen then quotes some of these sagas, many of which are widely known all through the Orient, e. g. the attachment of the nightingale to the rose, a Persian fable (*Giaour* ll. 21, 22; *Lalla Rookh* in the *Fire-Worshippers:*

Oh sooner shall the Rose of May
Mistake her own sweet nightingale
And to some meaner minstrel's lay
Open her bosom's glowing veil.)

We also find this alluded to in the *Rubáyát* VI.

Another is the Giamshid legend to which I have already referred under Moore; and Al-Sirat, the bridge of breath, narrower than the thread of a spider, and sharper than the edge of a sword, over which the Mussulmans must skate (sic) into Paradise, also an often-quoted peculiarity. Then we find references to Gouls and Afrits;

Digitized by Google
Original from PRINCETON UNIVERSITY

to the love-story of Mejnoon and Leila; to the treasures of the Pre-Adamite Sultans in Istakar; to the roses of Shiraz, etc.

Byron's descriptions of nature and landscape are lively and warm, they conjure the scenes before our eyes in all their richness of colour, their sunshine and their moonlight, their blue sky and blue sea, their high rocks all round, their flowers and "virgins soft as the roses they twine," in short the "clime of the East."

His character-description, at least in the oriental tales, is less good, the heroes very much resemble each other, there is only one type of man and one type of woman; the woman, gentle, lovable and loving, passionate often, the man proud, dark, passionate too and with a veil of mystery hanging over his past. This man became the favourite type for many romances in Byron's time.

Only in the drama *Sardanapalus* (1815) the characterisation is better, there is more strength both in the hero and in the heroine. For although Sardanapalus is a pampered and effeminate individual he can in the end be roused when danger is approaching and then shows more courage and backbone than we had expected from him.

Sardanapalus is also different from Byron's other oriental works in that the scene is laid in Assyria this time, and not on the Mediterranean coast.

Among the many followers and imitators of Byron I may here mention Bulwer, who in his youth fell under Byron's spell and at the age of fifteen wrote a poem: *Ismael*, an oriental Poem in two Cantos. This poem shows distinct influence of Byron (and also of Moore) and begins "Byronlike" as the author himself says: "Tis eve, . . ." and is "thronged with bulbuls and palmtrees." It is clear that the poet was still young when he wrote it, it is full

Digitized by Google
Original from PRINCETON UNIVERSITY

of borrowings and rather conventional, with instances of bathos sometimes, e. g.:

> High Ismael clasped the mourner to his breast
> And dried the falling torrents in his vest.

Also in other poems Bulwer was influenced by Byron, but they do not belong to the oriental category.

Chapter VII.

Shelley.

Though the Orient did not work directly on Shelley, several of the authors that wrote on oriental subjects did and in this respect we must here devote a chapter to Shelley.

There is in the first place the influence of Sir William Jones, which, as Prof. E. Kœppel[1] has shown, is to be found in *Queen Mab*. Mr. Kœppel comes to the following conclusions:—As the first complete edition of Sir William Jones's works appeared in 1807 and his poems were published in vol. 18 of Chalmers's *Works of the English Poets*, it is possible or rather probable that Shelley read them, and that Jones's *Palace of Fortune*, An Indian Tale, written in 1769[2], may have given Shelley a hint for part of his *Queen Mab*. Sir W. Jones tells in his poem the wonderful adventures of the beautiful Maia, who is discontented with her fate and to whom a goddess, called Fortune, descends from the skies, who takes Maia with her to her fairy-palace, after the girl has fallen asleep.—The sleeping maiden, the descent of the Queen of Spirits in her

---

[1] E. Kœppel, *Shelley's Queen Mab und Sir W. Jones's Palace of Fortune*: Englische Studien 28, p. 43ff.

[2] The hint for this poem was taken from an Indian tale, translated from the Persian. Episodes and descriptions from other Eastern writers are added.

Digitized by Google Original from PRINCETON UNIVERSITY

shining car (pearly and pellucid car, Shelley), the revelation of the supernatural apparition, who also in Shelley's poem announces that she knows all the thoughts of mankind:

> I am the Fairy Mab; to me 't is given
> The wonders of the human world to keep:
> The secrets of the immeasurable past,
> In the unfailing consciences of men
> Those stern, unflattering chroniclers, I find ...

the favour that is bestowed on Ianthe:

> Soul of Ianthe! thou
> Judged alone worthy of the envied boon
> That waits the good and the sincere ...

the removal of the maiden's soul to the cloud-palace from whose splendid hall the Queen shows the wondering maiden the far-away, revolving earth:

> There was a little light
> That twinkled in the misty distance:
> None but a spirit's eye
> Might ken that rolling orb. ...

all these particulars of his introductory stanzas Shelley may have found in Sir W. Jones's poem. — Kellner had already pointed out, that Shelley was greatly inspired by Volney's *Les Ruines*[1], but in this French work the two female figures of the Fairy-Queen and of Ianthe do not appear, while in Jones's poem the spirits, subject to the Queen are often mentioned as "fairies." — Moreover there are some similarities in thought and expression, so that Kœppel comes to the conclusion, that Shelley must doubtlessly have used Sir W. Jones's poem as the source for his two female figures.

Queen Mab in her turn may have, and probably has, inspired Dante Gabriel Rossetti for his *Blessed Damosel*,

---

[1] L. Kellner, *Shelley's Queen Mab und Volney's Les Ruines.* Engl. Studien 22, p. 9ff.

Digitized by Google
Original from PRINCETON UNIVERSITY

and so we see the chain of influence continued through the century.

Alastor (1816) owes some of its details to *Thalaba the Destroyer*, as Prof. R. Ackermann[1] has pointed out. — The Arab maiden in Alastor has her prototype in *Thalaba's* Oneiza, who may even have inspired Shelley already for the Arabian boy and girl in his unfinished romance *The Assassins* (1814). There are more similarities: Thalaba sees a vision (Book III, 7-11), so does the young poet in *Alastor;* in Book XII Thalaba finds a little boat waiting for him to take him to the end of his journey:

> . . . he stood
> And gazed upon the little boat
> Riding the billows near, . . .
> Where, like a sea-bird breasting the broad waves,
> It rose and fell upon the surge, . . .

In *Alastor* the young man also finds a little boat; this takes him to the centre of the earth, where he finally lies down to die.

Also from Coleridge's *Frost at Midnight* Shelley may have taken a hint for his *Alastor*, but that does not belong here. Not only in *Alastor* was Shelley influenced by Southey, but also in *Prometheus Unbound* (which shows some similarity with the *Curse of Kehama*), and in *The Witch of Atlas.*

In 1817 Shelley published the poem that was afterwards re-edited under the title of: *The Revolt of Islam.* First it was called *Laon and Cythna* which was really the better title, for at first sight one is likely to understand something else than is meant by the Revolt of Islam. Swinburne says:[2]

> "What is the Revolt of Islam? Islam is not put foward as the sole creed of the tyrants and slaves who play their parts here with such frank ferocity; Persian and Indian, Christian and Mahometan

[1] *Vorbilder und Stoffe zu Shelley's Poetischen Werken.* Münchener Beiträge, Heft 2.

[2] In *Notes on the Text of Shelley* (Essays and Studies).

Digitized by Google
Original from PRINCETON UNIVERSITY

mythologies are massed together for attack. And certainly Islam is not, as the rules of language would imply, the creed of the insurgents."

The scene of the poem is laid in Argolis, which is suffering under the Turkish tyranny, and because of those two facts we may count the *Revolt* among oriental poems. But these are merely external facts, for neither the local colouring nor the spirit of the poem is oriental.

It is different with the *Indian Serenade* where we do get a glimpse of the East.

Although Shelley was interested in the East and eagerly read the relations of travellers in those countries and also translations of oriental works, as Hogg[1] tells, he was not keen enough on the subject to study the languages themselves, till 1821, when he read an Arabic manuscript, together with his friend Medwin. In 1821, he also wrote a poem: *From the Arabic, an Imitation*, which is an adaptation of a passage in *Antar*, a Bedoween Romance, by Terrick Hamilton. Antara Ibn Shaddad was an Arabian poet and warrior of the sixth century, whose chief poem is contained in the *Moâllakât* and whose adventurous life forms the subject of the *Sirat Antar*, an extensive romance of which T. Hamilton's is an abbreviated translation.

So we may say that only in this last poem Shelley was directly influenced by the Orient.

Chapter VIII.

Hope and Morier.

A sign of the times was *Anastasius, or the Memoir of a Greek, written at the close of the eighteenth century* (London 1819)[2]. Byron had, in his poetic tales, created a certain type of reckless and gloomy hero with whom he partly

[1] Th. I. Hogg, *A Biography of P. B. Shelley* I, p. 108.

[2] Reprinted in *Bentley's Standard Novels*, 1839; again in 1849.

Digitized by Google
Original from PRINCETON UNIVERSITY

identified himself and who became very popular in the beginning of the nineteenth century. Besides this romantic attraction there was the general political interest of the West in the countries lying round the eastern Mediterranean, and these were the author's grounds for writing *Anastasius* as he states them in his preface:

> In an age in which whatever relates to the regions once adorned by the Greeks and now defaced by the Turks, excites peculiar attention, the author thought that this narrative might add to our information on so interesting a subject, not only by presenting a picture of national customs and manners, but by offering many historical and biographical notices, not to be met with elsewhere.

And indeed, he has fulfilled his promise, for the book gives excellent descriptions of the manners and characters of the nations in the Levant, pictures of country and town, land and sea. Anastasius, who is a thorough blackguard, relates his adventures from his youth to his dying day when he dictates his Memoirs. He is in turns boy on a pirate-vessel, captive with the Turks, assistant to a drogueman, soldier and merchant and withal he is a good-looking, boastful scoundrel, who shrinks back from no vice on earth. His philosophy is that of: enjoy life to the utmost while you may, for afterwards comes death.

Anastasius appeared anonymously and was at first assigned to Byron, but afterwards it turned out that Thomas Hope was the author, a man who had before written on: *Household Furniture and Interior Decoration* and who was a great collector of objects of art. His authorship was ridiculed in Blackwood's, but then he replied to it and confessed himself that he had written the book. That Byron thought well of the novel appears from the fact that he told the Countess of Blessington that, when reading *Anastasius* he wept bitterly, for two reasons, one that he had not written it, and the other that Hope had.

Shelley thinks that Byron was inspired by Hope for the three last cantos of his *Don Juan* and also thinks

Digitized by Google
Original from PRINCETON UNIVERSITY

highly of *Anastasius*. He calls it a "powerful and entertaining novel, and a faithful picture, they say, of modern Greek manners."—

One of the best and most fascinating books descriptive of the life and customs of orientals is James Justinian Morier's *Hajji Baba of Ispahan* (1824)[1]. Morier had been in Persia some years, as Secretary of the legation and his pictures of Persian conditions and character bear the stamp of close observation and deep insight. Morier knows so well to disguise the European, that we would not for a moment think the book to have been written by other than a native, so entirely has he appropriated the style and diction, the ways of thinking and judging of the Persian. And the accuracy of Morier's descriptions is testified by the fact that the Persian minister at St. James's complained about the plain-speaking and satire of *Hajji Baba*.

As being faithful sketches of oriental life and scenery there is a certain similarity between *Anastasius* and *Hajji Baba*, but although the style and power of characterisation may sometimes be better in the former, the latter is far more attractive in its contents. Also the hero's character is more sympathetic and though he is no saint Hajji Baba is not quite such a sinner as Anastasius, and his great virtue is that he is humorous which Anastasius is not in the least. Hajji Baba gives us the type of a Persian with rather more vices than virtues: he is cunning, mercenary, boastful and cowardly, and yet we cannot dislike him, for he is witty and frank about his own faults. The Persian ambassador gives his view of Hajji's character in these words (Ch. 74): "You are much of a man, one who has seen the world and its business, and something may come from out of your hands. You are a man who can make play

[1] *The Adventures of Hajji Baba of Ispahan*. London 1824. 2nd ed. 1835, 3d ed. 1849 and several reprints afterwards.

Digitized by Google Original from PRINCETON UNIVERSITY

under another's beard, and suck the marrow out of an affair without touching its outside."

Hajji Baba relates his adventures as barber, water-carrier, smoke-seller, dervish, servant of a court-physician, lieutenant of the chief executioner, disciple of a mollah, secretary of the ambassador, agent of the vizier and deputy of the Shah himself. His is a versatile genius: with the clothes of a new trade he assumes its character, and thus gives us a lively picture of the different types to be found in a Persian town. We see the crowded bazaars, the caravanserail; we travel with Hajji through the desert, visit the villages to extract money from the poor inhabitants, we live the life of a poor and crafty dervish, who earns his living by story-telling, we even enter into the intimacy of the harem and take part in Hajji Baba's love-affairs; we share the quiet life of a mollah, in short: Hajji Baba's whole career is depicted in the most brilliant colours before our eyes. In a lively style and in an absolutely frank way he tells all his experiences, his intrigues and deceits and those of other people and in this way gives us no very favourable impression of the Persian character.

One of the most amusing scenes in the book is the Shah's visit to his court-physician, with all its preliminaries, and the conversation between the Shah, his physician and his nobles about the Europeans, their kings and their customs. It is especially interesting to hear the opinion of the Persians on our European conditions and habits. Of this we hear another specimen when Hajji Baba is ordered by the ambassador to gather information concerning the Franks and their tribes, about "the infidel Boonapoort, calling himself emperor of France;" about the "Ingliz, who had long been known in Persia by means of their broadcloth, watches and penknives;" about "who and what the Coompani was — how connected with England — whether an old woman, or whether it consisted of many

Digitized by Google
Original from PRINCETON UNIVERSITY

old women," etc. — In order to execute this charge H. B. has a conversation with a scribe attached to the Reis Effendi, and from him hears the most astonishing things concerning Europe and the Europeans:

> You may call them (i. e. the Europeans) one nation if you choose, and perhaps such is the case, for they all shave their chins, let their hair grow and wear hats — they all wear tight clothes — they all drink wine, eat pork, and do not believe in the blessed Mohammed . . . There is the Austrian infidel . . . a quiet, smoking race, who send us cloth, steel and glassware . . . I will mention one more, called Flemings, infidels, dull, heavy and boorish, who are among the Franks what the Armenians are amongst us — having no ideas beyond those of thrift, and no ambition beyond that of riches. They used to send us a sleepy ambassador to negotiate the introduction of their cheeses, butter and salt-fish . . . The Ingliz are amongst the Franks those who for centuries have most rubbed their heads against the Imperial threshold . . . They are powerful in ships and in watches and broadcloth unrivalled.

This Persian view of European conditions we get still better in the book that followed the Adventures of Hajji Baba of Ispahan, viz. *Hajji Baba in England* in which the hero of the story accompanies the Persian ambassador to London. This is a tale in the style that was so popular in the eighteenth century and of which Marana's *Espion Turc* (1684) and Montesquieu's *Lettres Persanes* (1721) were the first specimens[1]. The difference in favour of Morier's book is again, that he more thoroughly than his predecessors assumed the character of a foreigner, so that his thoughts and speech do not remind us that it is, after all, an Englishman, who speaks.

Besides these two novels, which were his best, Morier has written quite a number of books and stories pertaining to the Orient:

A Journey through Persia, Armenia, and Asia Minor to Constantinople in the Years 1808 and 1809 (1812);

[1] For further details on this subject see: Hoops, *Orientalische Stoffe* (p. 260) and Conant, *The Oriental Tale*, Ch. IV.

Digitized by Google Original from PRINCETON UNIVERSITY

A Second Journey through Persia (1818); *Zohrab the Hostage* (1834); *Ayesha, the Maid of Kars* (1834); *The Mirza* (1842); *Misselmah, a Persian Tale* (1847).—*Zohrab the Hostage* and *Ayesha* are novels, the scenes of which are laid in Persia and Turkey. But, although they are well written and give us a good idea of the manners and characters of the oriental nations, they do not come up to *Hajji Baba*.

Chapter IX.

Sir Walter Scott.

Scott did not fail to pay his tribute to the Orient. The first thing he wrote in this line was the *Vision of Don Roderick* (1811) which has already been mentioned in Ch. IV.—Then, in 1825 appeared the *Tales of the Crusades*, which contained *The Betrothed* and *The Talisman*. As a specimen of orientalism *The Betrothed* need not be mentioned here, for except the reference to the Crusades there is nothing oriental about it. Scott acknowledges this in his introduction to the *Talisman* and says that he knew too little about the Orient to write a book on the subject, especially since his contemporaries Moore, Byron, Southey, Morier, and Hope had already so successfully handled the theme. Therefore he chose the period of the Crusades, as this had not yet been treated in fiction.

The second Tale of the Crusades however, *The Talisman*, is really oriental and has its scene laid in the Holy Land in the neighbourhood of the Dead Sea, at the time when Richard Coeur de Lion was there at the head of the Crusaders Throughout the story the oriental atmosphere is well kept up; the usual eastern legends, superstitions and other paraphernalia are introduced, the flowery and peri-

Digitized by Google Original from PRINCETON UNIVERSITY

phrastical phraseology, the many references to the *Koran* and to national poets, e. g.: "What saith the Book itself? He that would not be burnt avoideth to tread on hot embers — wise men spread not the flax before a bickering torch.—He, saith the sage, who hath forfeited a treasure doth not wisely to turn back and gaze at it."—The professional story-seller also makes his appearance, and the Arabian physician is the type of an Eastern sage of whom Scott says: ". . . in the East, wisdom in held to consist less in a display of the sage's own inventive talents, than in his ready memory and happy application of and reference to 'that which is written'."

Very good is also the description of the morning-prayer in the desert, with the muezzin's call which never fails in an oriental story.

It is not difficult to see where Scott learned most of his orientalism. In his novels he frequently refers to the *Arabian Nights*, of which he had been a diligent and fond reader[1]. In *The Talisman* we again get the proof of it. His style, when he introduces an Oriental speaking constantly reminds us of the *Thousand and one Nights*, and so do many of his minor details, so that we may safely conclude, that in the *Talisman* at least the most important source was the *Arabian Nights*. And where else could he

[1] e. g. in the Introduction of *Quentin Durward*, he alludes to: "the inexhaustible hoard of the generous Aboulcazem", a story that is to be found in Burton VIII, 274. — In *Waverley*: . . . „Such as dislike the vehicle (i. e. the postchaise) may leave it at the next halt and wait for the conveyance of Prince Hussein's tapestry, or Malek the Weaver's flying sentry-box." — Prince Hussein's tapestry occurs in the well-known story of "Prince Ahmed and Peri Banou", while the character of Malek occurs in the *Thousand and one Days*. — As Chauvin observes, the arrow-contest in the *Monastery* may also have been borrowed from Ahmed and Peri Banou, where a similar scene occurs. — In *Count Robert of Paris* Scott refers to the same scene in the story of Hasan Bedr-ed-Deen as Dickens in his Christmas Carol.

Digitized by Google
Original from PRINCETON UNIVERSITY

have gathered more and better knowledge on the subjects of Arabia and Syria, their inhabitants and their customs than in these tales?

In Saladin's tent, where, above the king's seat, is displayed the banner of Death with the inscription: "Saladin, King of Kings, — Saladin Victor of Victors, — Saladin must die," we are reminded of the sixth voyage of Sindibad (Burton, vol. VI, p. 67) where Sindibad tells what he saw at the court of the King of Sarandib:

> ... And when he mounteth horse there mount with him a thousand horsemen, clad in gold brocade and silk; and as the king proceedeth a man precedeth him, crying: "This is the king of great dignity, of high authority!" And he continueth to repeat his praises in words I remember not, saying at the end of his panegyric: "This is the king, owning the crown whose like nor Solomon nor the Mihraj ever possessed". Then he is silent and one behind him proclaimeth, saying, "He will die! Again I say, he will die!"; and the other addeth, "Extolled be the perfection of the living who dieth not!"

There are many more passages that appear to be inspired by the *Thousand and one Nights*, but they cannot all be quoted here.

In 1827 *The Chronicles of Cannongate* were published of which *The Surgeon's Daughter* is the longest tale and belongs here because its scene is partly laid in India (the first half plays in Scotland). Considering that Scott had never seen India and had to collect his knowledge from books on that country, of which he had not read many[1], or from friends[2], we may say that the Indian scenes are

---

[1] Only afterwards, in 1831, Scott read Colonel Tod's interesting account of Rajasthan.

[2] Scott had a cousin, Lieutenant-Colonel Russell, who in 1825 had just returned from India and whom he met at a dinner at his cousin Robert Rutherford's (Diary Nov. 30, 1835). He speaks of him as: "a fine gallant fellow and distinguished as a cavalry officer. He came over land from India and has observed a good deal."

Digitized by Google
Original from PRINCETON UNIVERSITY

very well done. There are lively descriptions of Indian people and conditions, of the intrigues going on at the court of the prince Tippoo. Scott always takes pains to introduce the oriental mode of speech, full of similes and exaggerated expressions. Even that rather dull though good-natured Adam Hartley, when conversing with the holy Sheikh Hali ben Khaledoun and the Fakir Barak el Hadji, speaks thus:

> The Nawaub is in the place of the Prophet, a judge over the low as well as high. It is written, that when the Prophet decided a controversy between the two sparrows concerning a grain of rice, his wife Fatima said to him: "Doth the Missionary of Allah well to bestow his time in distributing justice on a matter so slight, and between such despicable litigants?" — "Know woman", answered the Prophet, "that sparrows and the grain of rice are the creation of Allah. They are not worth more than thou hast spoken; but justice is a treasure of inestimable price and it must be imparted by him who holdeth power to all who require it at his hand" . . . etc.

What European would think of wrapping up his meaning like this!

The eastern tinge of mystery is also present. When Hartley visits the two Fakirs he is conducted to a postern gate by a black servant who tells him: "Thus says Barak el Hadji, the watcher in the Mosque: 'He that would see the sun rise, let him turn towards the East'". —At the gate H. is met by a "gigantic African, brandishing at his head a scimitar three fingers broad", and then enters a "grove of mango-trees, through which an infant moon was twinkling faintly amid the murmur of waters, the sweet song of the nightingale and the odours of the rose, yellow jasmine, orange and citron-flowers and Persian narcissus."—On the whole, the oriental paint is laid on rather too thickly in this scene; but nevertheless the ***Surgeon's Daughter*** is a pretty fair specimen of an oriental novel.

Of *Count Robert of Paris* (1831) the scene is laid in Byzantium at the Court of Alexius Comnenus. But except

Digitized by Google Original from PRINCETON UNIVERSITY

for this fact and a few references to eastern customs, we cannot reckon Count Robert to belong to the oriental class of fiction. Although Constantinople and the court of the Emperor of Byzantium cannot fail to assume an eastern tinge, occasioned by the neighbourhood of Asia and the fact that the population of the town is so mixed and was at the time, the novel is more pervaded by a spirit of classical learning and mediaeval chivalry than of orientalism.

Scott's oriental novels are, generally speaking, inferior to those treating of his own native country, which is not astonishing.

One small poem of Scott's, written in 1817, we may consider here, as its scene is laid for the greater part in the country so often mentioned in the *Arabian Nights*, that of Serendib, to be found "in Captain Sindbad's map." It is: *The Search after Happiness or the Quest of Sultaun Solimaun.*—The hint for the poem was taken from *La Camiscia Magica*, a novel of Giam Battista Casti, and the *Arabian Nights*, D'Herbelot's *Recipes of Avicenna* and Sir John Malcolm's *History of Persia* helped Scott to some of his details. The poem is a short humorous account of how a sultan searches the whole world for a happy man, whose shirt he must wear to become happy himself. But when he finally finds the happy man in Pat the Irishman, the latter proves to have no shirt to his back!

These are Scott's contributions to the oriental class of literature, and, as we see, they were mostly inspired, for the details at least, by the *Thousand and one Nights.*

Digitized by Google

Original from
PRINCETON UNIVERSITY

Chapter X.

Tennyson.

Already in his first volume of poems, the *Poems by two Brothers* (1827), Tennyson had shown that he was acquainted with Sir William Jones's works, which are mentioned in several notes to the different poems. In the first place, there is Tennyson's poem *The Expedition of Nadir Shah into Hindostan*, which was inspired by Jones's translation of the *History of Nadir Shah*. Then, in the poem entitled: *Thou camest to thy bower, my Love, across the musky Grove*, occurs the line:

And brighter than the sea of gold, the gorgeous Himsagar.

In his *Botanical Observations on Select Indian Plants* (vol. II, 92), Jones speaks of this flower, the Hemasegara, commonly called Himsagar or "Sea of Gold."

And in the same poem occurs another line:

Thy locks were like a midnight cloud with silver moonbeams wove.

which "simile," says Tennyson, "was elicited from the songs of Jayadeva, the Horace of India." He seems to allude here to the *Gita Govinda* (vol. I, 481):

His (i. e. Govinda's) locks, interwoven with blossoms, were like a cloud variegated with moonbeams.

And in the final stanza of *Love* two riming couplets of Sir W. Jones's *Hymn to Camdeo* have been adapted by Tennyson and are quoted by him. Jones has:

He bends the luscious cane and twists the string;
With bees how sweet, but ah! how keen the sting!
He with five flowrets tips thy ruthless darts,
Which thro' five senses pierce enraptured hearts.

Tennyson's lines are:

Thy fragrant bow of cane thou bendest,
Twanging the string of honey'd bees,
And thence the flower-tipped arrow sendest,
Which gives, or robs the heart of ease;
Camdeo or Cupid, o be near,
To listen or to grant my prayer.

Digitized by Google
Original from PRINCETON UNIVERSITY

An almost literal paraphrase of the older poet's words, as we may see.

Tennyson's poems: *Written by an Exile of Bassorah, while sailing down the Euphrates*, *Persia*, and *Egypt* are also oriental in subject.

In 1842 *Locksley Hall* was published, about which Hallam Tennyson observes in the Memoir (I, 195): "I remember my father saying, that Sir William Jones's prose-translation of the *Moâllakât*, the seven Arabic poems (which are a selection from the works of pre-Mahommedan poets) hanging up in the temple at Mecca, gave him the idea of the poem."

Prof. E. Kœppel has investigated this and devotes an article to it[1], of which the contents are shortly as follows:

> In these Arabic poems the ground-tone of Tennyson's poem has often been uttered: the complaint of a man about his lost or faithless mistress. A fixed situation seems to belong to the scheme of these Arabic love-complaints: the lover is standing before the desolate and ruined dwelling of his mistress and sorrowfully remembers the happiness of the past etc.

This is indeed the way in which all the seven poems of the *Moâllakât* commence, and Kœppel quotes some passages in illustration of the fact. He continues:

> "The feelings of Tennyson's hero are similar to the complaints on the faithlessness of the mistress pronounced in the Poem of Hareth and with the adhortations to leave the faithless one which in the Poem of Lebeid the poet addresses to himself or has laid into the mouth of a friend. But the greatest similarity with the opening of Tennyson's monologue has the Poem of Amriolkais, the first of the *Moâllakât*. The lover is introduced accompanied by his friends, to whom his first words are addressed:
>
> 1. "Stay — let us weep at the remembrance of our beloved, at the sight of the station where her tent was raised, by the edge of yon bending sands between Dahul and Haumel,

[1] Englische Studien 28, p. 400ff.

Digitized by Google Original from PRINCETON UNIVERSITY

2. Tudam and Mikra[1]; a station, the marks of which are not wholly effaced, though the south wind and the north have woven the twisted sand."

Exactly in the same way Tennyson's youth enters, accompanied by his comrades to whom his first words are addressed, if only to send them away:

Comrades, leave me here a little, while as yet 'tis early morn:
Leave me here, and when you want me, sound upon the bugle-horn.
'Tis the place, and all around it, as of old, the curlews call
Dreary gleams about the moorland flying over Locksley Hall.

As the Arab looks wistfully at the place where his beloved's tent used to stand, so the English youth looks in angry pain back to the castle where his faithless Amy lived.

In how far Tennyson was indebted to the Arabian poem is shown in the introduction of the comrades, who are mentioned without any reason by the English poet, in the allusion to the Pleiads, which also occurs in Amriolkais:

It was the hour when the Pleiads appeared in the firmament like the folds of a silken sash, variously decked with gems
(Amr. l. 23).

Many a night, I saw the Pleiads, rising thro' the mellow shade
(Locksley Hall str. 5)

and finally in the fact, that Amriolkais's poem also ends with the description of a storm ...

But not only the text, also the metre of *Locksley Hall* has been influenced by the Arabian model. According to Prof. Kœppel's ingenious discovery, the transcription of the original text in Latin characters (as given by Sir William Jones) has furnished Tennyson with the scheme for his trochaeic riming couplets, in long lines of eight stresses.

The transcription is printed in couplet form, and in imitation of this scheme the English poem is also divided into riming couplets. e. g. Amriolkais' Poem, 5.

---

[1] Koeppel quotes only the first strophes of *Amriolkais* and of *Locksley Hall* side by side, but I think the second strophes also show some similarity, they are descriptive of the place, as remembered by the lover.

Digitized by Google
Original from PRINCETON UNIVERSITY

Cadábica min ómni alhhowaírithi kablahá wajáratihá ómni álrabábi bimásali.

And if we read this verse with trochaeic rythm we get exactly the model of the catalectic trochaeic tetrameter that Tennyson's poem is composed in:

Cáda|bíca | mín om|ní alh|hówai|ríthi | kábla|há

cf. Locksley Hall 16:

Lóve took | úp the | glass of | Tíme, and | túrned it | ín his | glówing | hánds.

To the category of literature that shows the influence of the *Thousand and one Nights* belongs Tennyson's *Recollections of the Arabian Nights* (1842), where the poet has shown how these magic tales impressed his imagination. When reading the poem we see with the author the scenes that pleased us in those happy days when we read fairy-tales; we follow him at night in his shallop on the Tigris and the clear broad canals, we visit the gardens and lemon-groves and the pavilion of the Caliph, where the fourscore windows are all alight; we gaze on the beautiful Persian girl and finally on "good Haroun al Rashid in his golden prime." Tennyson must here in particular have thought of the tale of Noor-ed-Deen and Enees-el-Jelees (Lane I, 390ff.).

Whether Haroun al Rashid was as good as Tennyson makes him is the great question. As we may gather from the *Nights* themselves, he was not very perfect, and moreover his historians enlighten us about his character. Mr. John Payne gives a short account of Haroun er Reshid Billah (= 'Aaron the Orthodox'),[1] which gives us a better insight into his character. But it would be a pity to destroy the illusion created by Tennyson, so I shall leave "good Haroun al Rashid" here, in his golden prime, in his pavilion on the banks of the Tigris.

[1] In: *The Book of the Thousand Nights and One Night: its History and Character.* London 1884, p. 64ff.

Digitized by Google Original from PRINCETON UNIVERSITY

Chapter XI.

Thackeray.

Since it was the general tendency of his time to write on oriental subjects, Thackeray could not fail to follow suit, and seeing his humour, his satirical vein, and his peculiar burlesque style, it is but natural, that he often turned to parodying either oriental people and conditions or the orientalising propensities of his contemporaries.

In 1841 he published the *Tremendous Adventures of Major Gahagan*, an "admirable extravaganza"[1] relating the experiences of a bragging Irish officer in India, who tells his adventures, real or imaginary, in the usual and often ridiculed eastern style, e. g.:—"'The lips of the Bahawder are closed,' said one. 'Where are those birds of Paradise, his long-tailed words? they are imprisoned between the golden bars of his teeth!'"

Naturally the moon-faces of the ladies, their slim waists, their beautiful appearance, lovely as the houris of Paradise, are introduced with many similar expressions, all belonging to the characteristics of oriental style.

The greater part of the book is filled with descriptions of fights against the natives and praises of Gahagan's own heroic character. There are several excessively funny scenes in the story, e. g. where Gahagan, disguised as Bobbachy Bahawder, enters the Indian camp and finally makes a conquest of Bahawder's wife.

In 1842 Thackeray wrote in Ainsworth's Magazine the *Story of the Sultan Stork, being the One Thousand and Second Night, translated from the Persian by Major G. O'G. Gahagan, H. E. I. C. S.*, which is an imitation of Wilhelm Hauff's fairy-tale of the *Kalif Storch*, slightly changed. The story is written in the style of the *Arabian Nights*, but the

[1] Saintsbury.

Digitized by Google Original from PRINCETON UNIVERSITY

characters are humorous and their words and expressions are of the modern English kind, somewhat slangy even, which makes the whole thing a parody.

Next come Thackeray's Contributions to *Punch* with which periodical he was connected from 1843 till 1852. The first of these was probably the *Legend of Jawbrahim Heraudee* (June 18, 1842). Mr. Spielmann[1] says that this cannot be positively asserted:—"It cannot even be said with authority that he wrote it. I am absolutely confident that he did; and besides pointing to its subject and style I would adduce as circumstantial evidence the fact that he contributed at the same time a Fitzboodle Paper to "Fraser's Magazine" in which, arguing that the cigar is a 'serious rival to the ladies' he says, 'while Mahomet Ben Jawbrahim causes volumes of odorous incense of Latakia to play round his beard, the women of the harem do not disturb his meditations'."

The legend is a very amusing tale of a king of Armenia, called Poof-Allee-Shaw, who has such a good memory that when he hears a poem recited once he can repeat it. So he calls many poets to his court, but says their works are not original and repeats them, when they have been recited to him. He is assisted by his female slave, the far-famed moon of beauty, surnamed for the slimness of her shape Rolee-Polee. She knows the works of all sorts of authors, and can "repeat you a little lively erotic ditty of Thamaz the Moor, or a passionate tale by Byroon, or a long, sanctimonious philosophic, reflective poem by the famous old Dervish Woordswoorth-el-Muddee (or of the lake)." Rolee-Polee has to hear a thing twice and the chief of the Eunuchs Samboo-Beg three times, before they can repeat it.

---

[1] *The hitherto unidentified Contributions of W. M. Thackeray to "Punch".* With a complete and authoritative bibliography from 1843—1848 by W. M. Spielmann, author of *The History of Punch* etc. London and New-York, Harper and Bros, 1899.

Digitized by Google Original from PRINCETON UNIVERSITY

Jawbrahim-Heraudee, a famous old bard who lived somewhere on the peak of Mount Caucasus often sent his followers, among whom Mollah Mongoomeree, who recited his poem Eblis[1], but they were all defeated by those three. Finally the old bard goes down himself and recites such a long and tedious poem to the king and his court, that they all fall asleep, and thus he gains the promised price: his poem's weight in gold. And as Jawbrahim-Heraudee had written his epic on two pillars which he found in the ruins of Persepolis, the king had to pay a good deal.

Thackeray's style and expressions remind one of *Hajji Baba* from which he may have borrowed.

Many of Thackeray's *Contributions to Punch* treat oriental Subjects:

vol. IV, May 13 & 20, *Turkish Letters concerning the Divertissement "Les Houris."*

vol. VIII, Jan. 11—Febr. 8, 1845, *Punch in the East. Papers by the Fat Contributor.*

vol. XI, Aug. 15, 1846, *The Visit of Mehemet Ali.*

vol. XII, June 5, 1847, *Love Songs of the Fat Contributor: The Ghazul*, or Oriental Love Song, consisting of three poems: *The Rocks*, *The Merry Bard* and *The Caique.*

vol. XIX, Nov. 23, 1850, *Fragment from the History of Cashmere, by the Arabian Historian Karagooz.*

vol. XXI, Sept. 27, Oct. 4, 1851, *Panorama of the Ingleez.*

vol. XXVI, XXVIII, *Important from the East! Letters from the East by Our Own Bashi-Bozouk.*

All these papers are humorous and very amusing. The orientalising of the names of well known persons and places is characteristic of the author's witticisms.

In 1846 followed the *Journey from Cornhill to Grand-Cairo*, a travelling description which, as already mentioned

[1] Rev. Robert Montgomery, author of "Satan".

Digitized by Google Original from PRINCETON UNIVERSITY

on p. 13, is full of reminiscenses of the *Arabian Nights*, and gives proof of Thackeray's love of those stories. Until he reaches the Levant he is not very enthusiastic, but when he arrives in Smyrna he is better pleased. On his looking at the town for the first time it is to him entirely populated with personages from the *Thousand and One Nights*. He sees Hassan the fisherman, getting his nets, Ali Baba going off to the forest for wood. The surroundings are so familiar to him, he seems to know the different shopkeepers and fancies he sees Haroun Alrashid in disguise in the shape of an Armenian with a black square turban. "The dear old Arabian Nights!"

In Smyrna Thackeray also observes how different the oriental world is from the general conception entertained about it, and at the same time he ridicules the Byronism that was not yet quite worn off in these days, saying:

> There is no cursing and insulting Giaours now. If a Cockney looks or behaves in a particularly ridiculous way, the little Turks come out and laugh at him. A Londoner is no longer a spittoon for true believers and now that dark Hassan sits in his divan and drinks champagne, and Selim has a French watch, and Zuleika perhaps takes Morrison's pills Byronism becomes absurd instead of sublime and is only a foolish expression of Cockney wonder.

This was Thackeray's last oriental work, for the reference that he makes in *The Roundabout Papers* (1860-62) in "On a Lazy, Idle Boy," to the *Arabian Nights*, is only slight and of no importance.

Chapter XII.

Disraeli's *Tancred.*

Because of its second part this half political half fantastical novel may be counted among oriental works. Its scene is laid in Syria and Arabia, in the desert and in the mountains of the Ansareys, and it is pervaded by a truly

Digitized by Google
Original from PRINCETON UNIVERSITY

oriental spirit. The author gives us an excellent picture of life and customs among the Arabs and the Jews, the people of the desert and those in the cities. The style and language are also suited to the surroundings, imitating the mode of speech and the well-known imagery peculiar to the East and especially to the Arabs.

There is reference made to the well-known oriental romances, e. g. by Eva's companions, who

> accompanied the wild murmur of their voices on a stringed instrument ... They sang the loves of Antar and Ibla, of Leila and Mejnoon; the romance of the Desert, tales of passion and of plunder, of the rescue of women and the capture of camels, of heroes with a lion-heart and heroines brighter and softer than the moon.

In the Arabian camp we meet the favourite poet and story-teller who, after "reciting the visit of Antar to the temple of the fire-worshippers and the adventures of that greatest of Arabian heroes" wants to recite a poem of his own: "... I have dipped the pen into my own brain and would now recite a poem which I hope some day may be suspended in the temple of Mecca."

Disraeli has succeeded in creating a thoroughly oriental atmosphere in this work, both in the scenery and in the characterisation. Perhaps his descent from one of the races he described helped him to penetrate better into their spirit and feelings. The personages in the novel belong to entirely different types, and all of them are well designed.

There is the ambitious, wily Fakradeen, with his eternal plotting and his excitable, fickle character, and over-against him Eva's noble, calm and clever father. Tancred himself and Eva are rather idealistic characters. Eva is a stronger woman than most of her companions and relations, and the beauty of her character is well set off by such types as the Laurella girls who are satirized by Disraeli as the products of a French education which has taught them

Digitized by Google Original from PRINCETON UNIVERSITY

to feel a contempt for all of their race and their customs, who think a European dress more becoming than an oriental one and are led into raptures by a white cravat.

Disraeli's idealistic tendency in this novel is, to form a closer bond between the Orient and the Occident, to let the godly influence, which must be felt more strongly in the country where God spoke to his chosen people, work on the cold and useless civilisation of the West.

Chapter XIII.
Matthew Arnold.

A favourite character in oriental legends whom we find frequently mentioned by different poets of all times was Rustum, the hero of the oriental Hildebrand's Song, the great, inconquerable warrior.

M. Arnold has made the fate of Rustum and his son Sohrab the subject of one of his poems, basing it on a passage in Sir John Malcolm's *History of Persia*, which he quotes in a note at the end of the poem. It has been assumed that the more direct source of Arnold's work was an episode in the abridgment of the *Sháhnáma* of Firdausi, by the Rev. J. A. Atkinson (1832), but Miss Louisa Pound[1] has pointed out that Sir John Malcolm's work must be the chief foundation of *Sohrab and Rustum* (1853). Besides the fact that Arnold himself does not mention the *Sháhnáma* there are many more points of agreement with Sir John Malcolm's work in the poem than with the *Sháhnáma*, although the latter may have given Arnold some hints for the handling of his theme. For, though only the material of *Sohrab and Rustum* seems to be oriental, and the style, as is to be expected with Arnold, reminds us mostly of the

[1] In Modern Language Notes XXI, 1.

Digitized by Google
Original from PRINCETON UNIVERSITY

classics, in its Homeric flow, with its long and full descriptions, its comparisons and repetitions of certain phrases, it is in this case possible to see here the influence of Firdausi, who has himself frequently been compared with Homer. Firdausi († 1020) who is the eldest of the six most famous Persian poets belongs to the period when the Persian language was still pure and not yet contaminated by the addition of Arabic imagery and metaphor, and this older Persian is in its simplicity greatly like Homer's language, the language of a poetry still young and in its earliest stages of development.

Another poem of Arnold's on an oriental subject is *The Sick King in Bokhara*, a short poem on an anecdote in itself not very interesting, which however, through the poet's treatment, acquires charm and vividness.

Mr. F. L. Jouard[1] was struck by the "wonderful hues and tints of local colour that flash throughout the poem" and on investigation found out that Arnold must have acquired his knowledge of Bokhara from a work by Lieutenant Alexander Burnes, *Travels in Bokhara.* Mr. Jouard quotes side by side several passages from Arnold's poem and from Burnes's *Travels*, and it appears from those, that the poet did not only take his plot from that book, but must have gathered practically all of his oriental scenery and allusions from the chapters IX, X, XI vol. II of Burnes's work. Many details in the description of the king and his court, but especially in the description of the town, e. g. the fact that the town is intersected by canals shaded by mulberry trees, peculiarities of the country and the people agree entirely with what is to be found in the *Travels in Bokhara.* Mr. Jouard gives a table in parallel columns of passages that are similar, and it is interesting

[1] Article in the Journal of English and German Philology, vol. VI, 92 (Oct. 1906).

Digitized by Google
Original from PRINCETON UNIVERSITY

to notice how, often keeping very strictly to his model, Matthew Arnold constructed his poem, with the effect that one would suppose him to have visited the scenes he describes.

Chapter XIV.

George Meredith's *The Shaving of Shagpat.*

One of the best, or perhaps even the very best imitation of an Arabian Night-story that has ever been written is Meredith's *Shaving of Shagpat.* It is so thoroughly oriental in form and style that one would almost suppose it to be a translation, and therefore it was not superfluous that the author wrote the Preface[1]:

> It has seemed to me that the only way to tell an Arabian story was by imitating the style and manners of the oriental story-tellers. But such an attempt, whether successful or not, may read like a translation: I therefore think it better to prelude this Entertainment by an avowal that it springs from no Eastern source, and is in every respect an original work.

As is usual in the *Arabian Nights*, there is a main story and the minor tales. The first of these, that of "Bhanavar the Beautiful," contains some of the finest parts of the whole book, especially the exquisite love-scenes between Bhanavar and Zurvan, and takes up more than a fourth part of the whole.

Then we find here the interspersed lyrics that we know so well from the *Thousand and one Nights*, socalled quotations from some famous (but often fictitious) poet, which are used to corroborate the speaker's words or to illustrate them, some sudden burst of poetry from a lover, answered in the same way by his beloved. The only difference here from the model is the metre of this poetry; for whereas Arabian poetry has long lines, containing from sixteen to

---

[1] Afterwards omitted however.

Digitized by Google

Original from PRINCETON UNIVERSITY

thirty-two syllables, Meredith uses sometimes irregular four- to six- syllable-lines, which, however, often gain in beauty what they lose in length. Some of the best specimens are the lyrics in "Bhanavar the Beautiful," the love-songs of Bhanavar and her prince; e. g.:

Even's star yonder
Comes like a crown on us,
Larger and fonder
Grows its orb down on us;
So, love, my love for thee
Blossoms increasingly;
So sinks it in the sea,
Waxing unceasingly.

In his style Meredith has exactly reproduced that of oriental poetry, with its manifold flowers of speech, its metaphors and similes; his style reminds us strongly not only of the *Arabian Nights* but also of the *Moâllakât* and of Indian poetry, e.g.:

Her laughter was like the falls of water at moonrise, her loveliness like the very moonrise; and she was stately as a palm-tree standing before the moon.

The oath of Ruark is no rope of sand.

A youth comely, well fashioned, skilled with the bow, apt in all exercises; one that sat his mare firm as the trained falcon that fixeth on the plunging bull of the plains; fair and terrible in combat as the lightning that strideth the rolling storm.

(This reminds one especially of the *Moâllakât.*)

The same splendour that we find described in some of the *Arabian Nights* we meet in the *Shaving of Shagpat*; e. g.:

"... they saw sitting on a throne of coral and surrounded by slaves with scimitars, a fair Queen, with black eyes, kindlers of storms, torches in the tempest, and with floating tresses, crowned with a circlet of greenspiked precious stones and masses of crimson weed with flaps of pearl; and she was robed with a robe of amber, and had saffron sandals," etc.

The transformations of Bhanavar and of Goorelka remind us of those of the Efreet and the King's daughter

Digitized by Google
Original from PRINCETON UNIVERSITY

in the "Story of the Second Calendar" (Lane I, 156ff.), or of those of the Efreet in: "Noor-ed-Deen and Shems-ed-Deen" (Lane I, 248ff.).

Since an Arabian tale would hardly be perfect without the bird Roc, he, or rather his eggs, appear also in Meredith's story.

The figure of the dwarf Abarak may have been suggested by Pari Banou's brother Shaibar, who is not larger than a foot and a half, has a beard of thirty feet and can carry an iron bar of five hundred pounds on his shoulder. The dwarf Abarak is also a paragon of ugliness, carries a heavy iron bar and seems very ferocious but in the end turns out to be quite good-natured. He is thus described: ". . . lo, a door opened in one of the pillars of jaspis leading from the throne, and there came forth a little man, humped, with legs like bows and arms reaching to his feet; in his hand a net weighted with leaden weights."

The Shaving of Shagpat is undeniably a work of genius, the author has entirely transferred himself into the feelings of an oriental story-teller, and has written like one of them. One might read the book and think it was one of the *Thousand and one Nights*' tales.

For those who like to find it out there runs a strain of allegory through the work. To the second edition Meredith wrote a preface in which he spoke out against the dull faddists who cannot read a work of pure imagination without suspecting the author of some hidden didactic purpose. Afterwards however this preface was dropped, and Mr. James McKechnie[1] publishes a letter in front of his book from the author of the *Shaving of Shagpat* in which the latter greatly approves of Mr. McKechnie's interpretation of his allegory. So we may conclude

[1] *Meredith's Allegory: The Shaving of Shagpat*, by James Mc Kechnie. Hodder & Stoughton, London 1910.

Digitized by Google

Original from PRINCETON UNIVERSITY

that, after all, Meredith did mean the *Shaving of Shagpat* to have a certain didactic purpose, for the interpretation of which I can but refer to Mr. McKechnie's work.

But those who do not care to look for the allegorical meaning may read the *Shaving of Shagpat* with as much pleasure as if they were reading one of the *Thousand and one Nights*' tales, with no allegory at all. The imitation is not less entertaining than the model it was moulded upon.

Chapter XV.

FitzGerald's Translation of the *Rubáyát* of Omar Khayyám.

Since Sir William Jones had drawn the attention of his countrymen or rather of all Europe to eastern languages the study of these tongues had gradually increased, and while in the first half of the nineteenth century we find orientalism in literature mostly in the form of English poetry or prose on oriental themes, we meet in the latter half of the century with several instances of attempts to reproduce eastern poetry in the most perfect poetic form in English.

First in this line, both chronologically and comparatively, stands Edward FitzGerald's translation of the *Rubáyát of Omar Khayyám, the Astronomer-Poet of Persia*, the first edition of which appeared in 1859 and raised hardly any notice. A fourth and revised edition appeared in 1878; most of the alterations in this edition are changes for the worse, only a few are improvements.

But it was not till long after, in fact even after FitzGerald's death, that the *Rubáyát* became really popular in England. To be sure, there were some people who appreciated FitzGerald's work, but these were not many.

Digitized by Google
Original from PRINCETON UNIVERSITY

Tennyson and Dante Gabriel Rossetti were among the first to see the beauty of the poetry, and gradually more followed suit. Tennyson says, in the letter to FitzGerald which prefaces *Tiresias:*

> . . . your golden Eastern lay,
> Than which I know no version done
> In English more divinely well.
> A planet equal to the sun
> Which cast it, that large infidel,
> Your Omar; . . .

Omar Khayyám was a Persian poet who lived in Khorassan (1018-1123) and who expressed in anacreontics his philosophy of life, which in short is to be found in:

XX: Ah, my Beloved, fill the Cup that clears
To-day of past Regrets and future Fears. —
To-morrow? — Why, To-morrow I may be
Myself with Yesterday's Seven Thousand Years.

and in:

XXXVI: Ah, fill the Cup: what boots it to repeat
How time is slipping underneath our Feet:
Unborn To-morrow and dead Yesterday,
Why fret about them if To-day be sweet!

Up to the middle of the century Omar Khayyám was practically unknown, even to better oriental scholars. In Germany he was translated by two poets about the same time, by Schack (1878) and Bodenstedt (1881), but this was long after the first edition of FitzGerald's translation had appeared.

FitzGerald himself had not a very high opinion of the Persian poets generally. He once wrote in a letter to his friend Cowell: "When I look into Homer, Dante and Virgil, Aeschylus, Shakespeare etc., these orientals look—silly!"—Yet he loved Omar who "breathed a sort of consolation to him."—And through his beautiful translation of the old Persian's philosophy he has enabled the whole English-speaking world to have their share of this consolation.

Digitized by Google
Original from PRINCETON UNIVERSITY

If Omar had to wait a long time before becoming known, his popularity was the greater afterwards. How great a favourite he became speaks from the fact that in 1892 an Omar Khayyám Club was founded in London, of which many artists and literary men have been members and which, although its tendencies are not entirely literary (it is one of the most famous dining-clubs) has unwittingly given great vogue to the *Rubáyát.* Since 1892 the editions have considerably increased, while before the poem reached only four editions in twenty years.

Although thus, after FitzGerald's death (1883) Omar Khayyám found many admirers, we cannot say that he has influenced English literature, neither have the other Persian poets. Their mysticism, which is a philosophical and speculative seeking after truth, is of an entirely different kind from that of the English mystics, and the language of their poetry is too typically oriental in character to be adopted by a Western author. This profusion of images in which the Persian Sufi clothes the outcome of his religious meditations would sound unnatural in our language.

Chapter XVI.

James Thomson (1834—1882), *The Doom of a City,* and some other oriental Poems.

That the *Arabian Nights* never ceased to shed their influence on poetical minds is once more instanced by James Thomson, who in his poem *The Doom of a City* (1857) was inspired for his subject by one of these tales. In a manuscript copy of the poem which the author presented to his friend Mr. John Grant he adds an explanatory note in which he tells that: "The City of the Statues

Digitized by Google Original from PRINCETON UNIVERSITY

is from the tale of Zobeide in the History of the Three Ladies of Bagdad and the Three Calendars. This episode and the account of the Kingdoms of the Sea in 'Prince Beder and—'[1] impressed my boyhood more powerfully than anything else in the Arabian Nights."

In the *Arabian Nights* we find the city described thus (Lane I, 195):

> And when we had entered the city we found all its inhabitants converted into black stones. We were amazed at the sight, and as we walked through the market-streets, finding the merchandise and the gold and silver remaining in their original state, . . .

Thomson says (Part II, VI):

> I plunged into the City of the Dead,
> And pierced its Mausolean loveliness —
> Broad fronts of azure, fire and gold, which shone
> Spectrally pallid in the moonlight wan;
> Adown great streets . . .
> Past range on range of marts which spread their wares
> Weirdly unlighted to the eyes of heaven,
> Jewels and silks and golden ornaments, ... etc.

Further on the Lady of Baghdad's tale has:

> ". . . and entering the King's palace, I found . . . the King himself seated in the midst of his Chamberlains and Viceroys and Wezeers, and clad in apparel of astonishing richness . . . and here I beheld the Queen, attired in a dress embroidered with fresh pearls, and having upon her head a diadem adorned with various jewels . . . All her clothing and ornaments remained as they were at first, though she herself was converted into black stone."

Thomson (II, X):

> The Palace-gates stand open wide and free;
> The King and Queen and all their company,
> Transfigured in full splendour of their pride, . . .

---

[1] Thomson probably means here "Bedr Basim and Joharah"; not in this story however, but in "Abdallah of the Land and Abdallah of the Sea" a lengthy description of the Kingdoms of the Sea is given.

Digitized by Google

Original from PRINCETON UNIVERSITY

Doom of a City II. XII we find:

> The Palace-gates indeed stand open wide:
> Perchance the stately sepulchre may hide
> Some single life amidst the desolation,
> Preserved alone in mystical salvation,
> Entranced apart in holy contemplation?

This passage is probably inspired by the further adventures of the Lady who, not able to find her way out has to stop in the palace during the night:

> "... and at midnight I heard a recitation of the Kuran, performed by a melodious and soft voice; upon which I arose and looking about, saw a closet with an open door, and I entered it and found that it was an oratory: lighted lamps were suspended in it and upon the prayer-carpet spread on the floor sat a young man of handsome aspect."

Just as in the Arabian story the people of the City are warned by a voice like thunder, so those in Thomson's City hear "a Voice ... of thunder-dreadfulness."

The rest of the *Doom of a City* shows no more likenesses with the Lady of Baghdad's tale, so it is only in the suggestion of the stony city and the few details mentioned above that Thomson is indebted to the *Arabian Nights.* His poem shows no traces of orientalism, either in language or style, but some passages in it remind of Keats and Tennyson. —

In two of his other poems Thomson has once more treated oriental subjects, viz. in: *Weddah and Om-el-Bonain* (1868-9) and in a small poem: *Two Lovers* (1867).

In a note to *Weddah and Om-el-Bonain* the author mentions his source:

> I found this story, and that of the short piece following (Two Lovers), which merit far better English versions than I have been able to accomplish, in the De l'Amour of De Stendhal (Henri Beyle), chap. 53, where they are given among the "Fragments Extracted and Translated from an Arabic Collection, entitled the Divan of Love, compiled by Ebn-Abi-Hadglat." From another of these fragments I quote a few lines by way of introduction:

Digitized by Google
Original from PRINCETON UNIVERSITY

"The Benou-Azra are a tribe famous for love among all the tribes of Asia. So that the manner in which they love has passed into a proverb, and God has not made any other creatures so tender in loving as are they" etc.
(it is not necessary to repeat the whole quotation).

Weddah and Om-el-Bonain is the story of a youth and a girl belonging to the tribe of Azra, whose passionate love for each other is painted in simple and vigorous language, sometimes interspersed with a few oriental images. From the note by Mr. Dobell[1], giving the story as told by Beyle, we can see that Thomson greatly improved upon the Frenchman's narrative, adding a number of details that enhance the poetic beauty.

The same may be said of the *Two Lovers*, which in Beyle's version is only a bare account of some facts, while Thomson paints the episode with considerably more emotional colouring.

Chapter XVII.
Sir Edwin Arnold.

In the end of the century Indian poetry and legend found one of its best interpreters in Sir Edwin Arnold, and this author's fame is founded especially on *The Light of Asia, or the Great Renunciation (Mahabhinshkramana), being the Life and Teaching of Gautama, Prince of India and Founder of Buddhism, as told in Verse by an Indian Buddhist* (1879).

The story of Buddha's life, character and philosophy is told here through the medium of an imaginary Buddhist votary, as the author says in his preface:—"I have put my poem into a Buddhist's mouth because, to appreciate the spirit of Asiatic thoughts, they should be regarded from the oriental point of view."

[1] *The Poetical Works of James Thomson (B. V.)*, ed. by Bertram Dobell. London 1895.

Digitized by Google
Original from PRINCETON UNIVERSITY

The poet knew well how to give an oriental character to his work: the language is luxuriant and picturesque, rather sensuous often, the scenery shows a truly eastern love of splendour in colours, flowers and jewels. The style reminds one both of Homer and of Tennyson; we find a Homeric note, e. g. in l. 194:

> Long travelled from the loud sea's edge

and in l. 203ff. we are strongly reminded of the Odyssey:

> Siddharta's playmate in the happy days
> Who, as he drew anear the garden, plucked
> Blown tufts of tree-wool from the grove and sealed
> The entrance of his hearing; thus he came
> Safe through the perils of the place.

Besides being a detailed account of Siddartha's career and work the *Light of Asia* is a splendid picture of Indian life and customs, and gives a good insight into the land and the people.

Sir Edwin Arnold also made a translation of the beautiful Sanskrit poem, the Indian Song of Songs, the *Gita Govinda* of Jayadeva (1875) and translations from the *Mahabharata*, the *Hitopadesa*, and other Sanskrit poems.

In 1888 was published: *With Sa'di in the Garden, or the Book of Love*, a translation of parts of the Persian poet's work in the form of a conversation between a Mirza "Hussein, far seen in deep philosophies," two singing-girls with their attendant, and an Englishman, who pass the night in the Mosque attached to the famous monument which:

> at Agra, upon Jumna's bank
> Shah Jahan builded for his Lady's grave
> Here by her Lord and Lover laid to sleep.

i. e. the grave of Mumtaz-i-Mahal, or: the Exalted one: "Queen of her Sultan's heart and Hindostan."

The larger portion of the book is original and comprises, by the side of translations from Sa'di many lyrical

Digitized by Google Original from PRINCETON UNIVERSITY

pieces in the Persian manner, also several novel oriental tales, illustrating the dialogue.

The first song sung by Gulbadan, the Persian singing-girl: "Shirin", tells the story of the nightingale who dies, stung to the heart by a thorn of the rose, a favourite Persian legend, of which Oscar Wilde gives an exquisite version in his tale: *The Nightingale and the Rose.*

Two other poets have about the same time sung on India, William Trego Webb, who in 1884 published his *Indian Lyrics*, and Sir Alfred Lyall, who made a profound study of Hindu and Mahommedan religion and customs and often wrote interesting essays on these subjects. In 1882 he published his collected *Asiatic Studies* of which a second series appeared in 1889, and his *Verses written in India* were also published in 1889.

Chapter XVIII.

Kipling.

Kipling has created an entirely new sort of literature about India, and nobody has done so much as he to teach us the truth about India and the life, especially the Anglo-Indian life, there. Most people are apt to think only of the wealth and beauty of the sunny country, but Kipling must have thoroughly undeceived them, for he has also shown the shady side of life over there, one might even say that he has almost exclusively done so. There is something bitter about most of his stories, even when they are light and humorous. The serious ones are very bitter as a rule.

He has written about different classes of people: he has become the bard of the Anglo-Indian soldier, he is an excellent painter of Anglo-Indian life in and after office-hours, and he has also given us a glance of native life. There is hardly any side of society that he has not

Digitized by Google
Original from PRINCETON UNIVERSITY

dealt with, but his best work is to be found among his soldier-songs and his sketches of Anglo-Indian society.

The *Departmental Ditties* (1886) were the first but not the most important of his works. In 1887 the *Plain Tales of the Hills* came out in bookform. Most of them had before appeared in the Civil and Military Gazette and are very short, just newspaper stories, but strong and impressive notwithstanding their shortness. For the greater part they deal with the life of officials and of soldiers and give us a view of that side of India that Kipling knows so much about, and about which he often implies to know much more still than he tells us. He seems to be acquainted with whatever happens in India among all kinds of people. He is good friends with the soldiers whom he paints realistically, just as they are, with their many faults and few virtues. The best character among them, i. e. best designed, is Mulvaney, the lively Irishman. In *Soldiers Three* (1888-9) his adventures and those of his two friends are again the subject of some tales.

In *Black and White* we hear more about the natives, mysterious tales sometimes, dealing with the supernatural powers that still seem to be at work in the tropical countries. *The Sending of Dana Da* is a creepy story, a weird tale of a man who is haunted by kittens; only in the last line the mystery is explained.

The life of society that we had already glimpses of in the *Plain Tales from the Hills* is once more the subject in *Under the Deodars*, *The Story of the Gadsbys*, and some other volumes. The men in India seem as a rule to be hard-working, the women frivolous, silly and often intriguing. Kipling is very hard on woman, also in many of his poems, e. g. in the *Seven Seas* volume.

Among his poems the *Barrack-Room Ballads* are decidedly the best. The ballad is the form of poetry that Kipling is greatest in, but it is not only the form here that

Digitized by Google
Original from PRINCETON UNIVERSITY

appeals to us, also the themes, and especially the way in which these latter are treated. As Mr. Le Gallienne[1] says: Kipling "often takes the very mud and orange-peel of the gutter" but by his handling he makes it into something wonderful.

Of the native-stories *Kim* (1901) is, according to my opinion, the best. On the whole Kipling's view of the natives is not sympathetic, he considers them as entirely inferior beings, just good enough to be killed by the British soldiers. In *Kim* however we get a more congenial picture of the life of the people in India, here one feels the throbbing heart of Hindustan, and one understands the intense love of the country and of the natives with all their faults and virtues that lives in this boy Kim. It is so natural, that a child like Kim who, though born of European parents, has grown up among the natives and speaks their language better than his own, cannot get used to the bounds and rules of school-life but has to break loose at least in the holidays. Considering Kim's early education one is not astonished that he "yearned for the caress of the soft mud squishing up between the toes, as his mouth watered for mutton stewed with butter and cabbage, for rice speckled with strong-scented cardamoms, for the saffron-tinted rice, garlic and onions and the forbidden greasy sweetmeats of the bazar."

Kim is a curious mixture of European scepticism and truthfulness and oriental superstition and deceit. He combines the virtues and faults of the two races and especially their cleverness and sharp wit.

A totally different style of work again are the *Jungle-Books*, a kind of modern Indian beast-epic, for which Kipling has apparently been inspired by the *Hitopadesa*. These extraordinary tales of a child that grows up among

---

[1] R. Le Gallienne, *Rudpard Kipling, a Criticism*. London and New-York 1900.

Digitized by Google Original from PRINCETON UNIVERSITY

the wild aminals of the jungle belong to Kipling's best and also to his most popular work.

In 1909 (June 28) Kipling published in the Morning Post a poem which is not so important in itself but which I may mention here as a late specimen of the influence of the *Arabian Nights*. It is a political poem, called the *City of Brass*, and has as motto a quotation from the *Arabian Nights*: "Here was a people whom, after their works, thou shalt see wept over for their lost dominion; and in this palace is the last information respecting lords collected in the dust."—This motto shows sufficiently what the contents of the poem are.

So much for Kipling, who forms the transition from the nineteenth to the twentieth century and who has opened a new era with a new class of literature.

Chapter XIX.

Literary Estimate.

When glancing over the oriental works treated in these pages one is struck by the fact, that they are so utterly different in nature, that it is impossible to give a common characterisation of the oriental literature in England in the nineteenth century, as could be done of the eighteenth century. This may be ascribed to the many diverging influences that worked in the nineteenth century, both literary and political, and which all of them engendered a different type of literary production. The predominant type is the imaginative poetic or prose-tale, rangeing from stories, purely descriptive of the Orient and its customs, to poetry, only inspired by an often very slight hint from the East.

Digitized by Google Original from PRINCETON UNIVERSITY

The type that predominated in the eighteenth century, "the oriental tale",[1] seems to have been given up entirely. The work that comes nearest to it is Meredith's *Shaving of Shagpat*, but this latter is in so far different, as there is not the least reminiscense of the West about it. The authors of the nineteenth century have endeavoured, and mostly very successfully, to give an imitation, as faithful as possible, of the style and language peculiar to the Orient, they have studied the eastern literatures and have reproduced them faithfully. The background of their works is not phantastic or imaginative but true to nature. This is all the consequence of the greater extent of travelling all over the world and especially to the East, and of the conquest of India by the English. Those who did not travel themselves, as e. g. Southey and Moore, had plenty of opportunity to study the numerous books of travel, and they did this so well that they were able to give the liveliest pictures of scenes in reality unknown to them.

Another important difference between the oriental literature of the nineteenth century and that of the eighteenth is, that the historical sense was developing, which is especially noticeable in Sir Walter Scott's novels. The pseudo-oriental literature of the eighteenth century had merely been characterised by "pompous language," because the authors thought this a feature particularly belonging to it. Or the only devise to orientalise a tale had been to give the personages oriental names. Miss Conant gives a sketch of Johnson's method (p. 151ff.) from which I quote:

> In fact Johnson's method of orientalizing his tale is extremely simple. "Imlac in *Rasselas*" he says "I spelt with a *c* at the end, because it is less like English, which should always have the Saxon *k* added to the *c*." Eastern localities are only occasionally mentioned, and always in a thoroughly Johnsonian manner ... But there is no local colour, even in the account of Imlac's journey ... The

[1] See Miss Conant's book.

Digitized by Google Original from PRINCETON UNIVERSITY

language, clear and often simple, always dignified and powerful, sometimes pompous, is seldom orientalized by the introduction of figures such as 'the frown of power', 'the eye of wisdom', 'the waves of violence', 'the rocks of treachery'.

Of Thomas Brown's orientalism Miss Conant says:

> Brown's idea of the location of India seems as vague as that of a fifteenth century explorer. He calls his companion 'my Indian' and 'my friendly American', and on the next page makes him compare St. Paul's with the Chinese Wall and contrast the irreverent conduct of Englishmen in church with the devout worship by his countrymen of 'the gods in the pagods'.

As mentioned above, this is very different with the authors of the nineteenth century, who pay more attention to really oriental characteristics, both in language and in the description of locality.

The scenes of these works of fiction range from the nearer Orient to India; in the beginning of the century they are mostly confined to Spain, Greece and the Levant, afterwards they are generally laid in Persia and India.

The type that we especially meet with in the beginning of the century is represented by Southey, Moore, Byron, Scott, etc.: it is the tale in which the plot is generally human, but in which the outward circumstances and the details of description are oriental, because the scene happens to be laid in the Orient. Pretty closely connected with this class are Hope's and Morier's works, which are, however, characterised by the fact that the descriptions of land and customs form the principal subject, while the plot is very slight and only secondary in importance. And we might also mention the *Shaving of Shagpat* here, since it is such a perfect type of an oriental novel of this style. Its character, however, is very different from Hope's and Morier's works in so far as the plot is not of secondary importance here.

A second type, which develops towards the middle of the century, is the poem whose connection with the East

Digitized by Google Original from PRINCETON UNIVERSITY

consists only in the fact, that it has been inspired by some hint taken from oriental literature, but which is purely European in style and handling and in which no attempt is made to imitate oriental style and language. We might call it: a European poem on an Asiatic subject. This class was initiated by Shelley, and to it belong further: works of Tennyson, Arnold, Thomson, some of the best English poets.

The third kind starts about the middle of the century but is a continuation of the tendency that had been prevalent since Sir William Jones's time: it is the free poetic translation of oriental poetry, a translation in which more attention is paid to the spirit of the original than to literal interpretation. FitzGerald is the great man in this line.

Almost by themselves stand: Thackeray in the middle and Kipling at the end of the century. The first is merely a satirist; he would satirise anything that came under his notice, so it is but natural that the shafts of his wit were directed at the most prominent peculiarity of his time. For it was, as we know, not only a literary but a general tendency of his age to be interested in whatever lay east of the Mediterranean.

The ground that Kipling chose for his own has not been exclusively monopolized by him; more poets, e. g. Sir Alfred Lyall, W. Webb and John Denning, have sung about India, and a few others had already done so before him. Other novelists, among whom Mrs. F. A. Steele is the best, have written about this country, but still Kipling will hold the field against any of them, and through him the nineteenth century is connected with the twentieth, which may, perhaps, bring us new and original kinds of oriental literature.

Digitized by Google

Original from
PRINCETON UNIVERSITY

Register.

Arabian Nights, p. 2, **11—19**, 20, 24, 26, 27, 34, 47, 48, 50, 54, 55, 58, 62, 63, 64, 65, 67, 75.
— New, p. 14, 15, 25.
Arnold, Sir Edwin, p. **70—72**.
The Light of Asia, p. 70, 71.
With Sa'di in the Garden, p. 71, 72.
Arnold, Matthew, p. **60—62**, 78.
The Sick King in Bokhara, p. 61, 62.
Sohrab and Rustum, p. 60,61.
Asiatic Researches, p. 7, 24, 27, 28.
Asiatic Society, p. 7, 10.

Beckford, p. **19—22**.
Vathek, p. 2, **19—22**, 24, 34, 35.
Bulwer, E. Lytton, p. 37, 38.
Burton, Sir R. F., p. III, 12, 13, 15, 47 (note), 48.
Byron, p. 11, 17, 21, 31, 32, **33—38**, 41, 42, 46, 77.
Bride of Abydos, p. 35.
Corsair, p. 31, 35.
Don Juan, p. 35, 42.
Giaour, p. 21, 34, 35, 36.
Lara, p. 35.
Sardanapalus, p. 35, 37.
Siege of Corinth, p. 21, 35.

Chauvin, p. III, 12 (note), 47 (note).
Colebrooke, p. 8, 9.
Coleridge, S. T., p. 22, 23, 40.
Conant, M.P., p. III, 2, 45 (note), 76 (note), 77.
Cornwall, Barry, p. 21.

Denning, p. 78.
Dickens, p. 17, 47 (note).
Disraeli, B., p. 4, 5, **58—60**.

Firdausi, p. 24, 34, 60, 61.
Fitz-Gerald, p. **65—67**, 78.

Galland, p. 11, 12.

Hafiz, p. 24, 34.
Haroun al Rashid, p. 16, 54.

Henley, S., p. 19, 20, 34.
D'Herbelot, p. 20, 35, 50.
Hoops, p. III, 1, 45 (note).
Hope, T., p. 22, **41—46**, 77.

Irving, W., p. 18, 19.

Jerome K. Jerome, p. 18.
Johnson, S., p. 2, 21, 76.
Jones, Sir W., p. **6—8**, 9, 10, 11, 17, 24, 26, 31, 33, 34, 38, 39, 51, 52, 53, 65, 78.
Botanical Observations, p.51.
Digest of Hindu and Mahommedan Laws, p. 7, 8.
Essay on the Poetry, p. 24.
Gita Govinda, p. 24, 51.
Hymn to Camdeo, p. 51.
Institutes of Menu, p. 27.
Life of Nadir Shah, p. 6, 51.
Moâllakât, p. 6, 24, 41, 52, 53, 54, 63.
Palace of Fortune, p. 38.
Sacontala, p. 7,24.

Keats, p. 23.
Kipling, p. **72—75**, 78.
Kirby, W. F., p. III.
Koeppel, p. 11, 38, 39, 52, 53.

Digitized by Google
Original from PRINCETON UNIVERSITY

Landor, p. 28, 30, 31.
Count Julian, p. 29, 30.
Gebir, p. 25, 30 (note).
Lane, E. W., p. 12, 13, 64, 68.
Lyall, Sir A., p. 72, 78.

Malcolm, Sir J., p. 9, 50, 60.
Marana, p. 45.
Marryat, p. 16 (note).
Meredith, G., p. 15, **62—65**, 76, 77.
Montesquieu, p. 45.
Moore, T., p. 10, 17, 21, **31—33**, 35, 36, 37, 46, 76, 77.
Lalla Rookh, p. 31, 32.
Morier, p. 22, **41—46**, 77.
Hajji Baba of Ispahan, p. 43 to 45, 46, 57.
Müller, F. Max, p. 8, 9.

Omar Khayyám, p. 32, **65—67**.
Rubáyát, p. 32, 36, **65—67**.
Oriental Translation Fund, p. 9, 10.

Payne, J., p. 12, 13, 14, 54.
Poe, p. 18, 19.

Rossetti, D. G., p. 39, 66.

Scott, Sir W., p. 17, 28, 29, **46—50**, 76, 77.
Count Robert of Paris, p. 47 (note), 49, 50.
Search after Happiness, p. 50.
Surgeon's Daughter, p. 48.
Talisman, p. 46, 47.
Vision of Don Roderick, p. 29, 46.
Shelley, p. 11, 23, **38—41**.
Alastor, p. 40.
Revolt of Islam, p. 40, 41.
Queen Mab, p. 38.
Southey, p. 10, 12, 17, 21, **23—28**, 29, 30, 31, 33, 35, 40, 46, 76, 77.
Curse of Kehama, p. **26—27**, 40.
Roderick, p. 29, 30.
Thalaba, p. 12 (note), 24, **25—26**, 27, 40.
Steele, Mrs. F. A., p. 78.

Tagore, Rabindranath, p. 33.
Tennyson, p. 11, 17, **51—54**, 66, 78.
Locksley Hall, p. 52, 53, 54.
Poems by Two Brothers, p. 51.
Recollections of the Arabian Nights, p. 54.
Thackeray, p. 13, 17, **55—58**, 78.
Contributions to Punch, p. 56, 57.
Journey from Cornhill to Cairo, p. 13, 57.
Legend of Jawbrahim Heraudee, p. 56.
Tremendous Adventures, p. 55.
Thomson, James, p. **67—70**, 78.
Doom of a City, p. **67—69**.
Two Lovers, p. 69, 70.
Weddah and Om-el-Bonain, p. 69, 70.
Thousand and one Nights, see Arabian Nights.
Twain, Mark, p. 18, 19.

Webb, W. T., p. 72, 78.
Wilde, O., p. 72.
Wordsworth, p. 17.

Digitized by Google
Original from PRINCETON UNIVERSITY

Digitized by Google

Original from
PRINCETON UNIVERSITY

PRINCETON UNIVERSITY LIBRARY PAIR>
32101 019602539

Digitized by Google

Original from
PRINCETON UNIVERSITY

Digitized by Google

Original from
PRINCETON UNIVERSITY

Digitized by Google

Original from
PRINCETON UNIVERSITY